

# SQUARE DANCING

JUNE, 1975

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IN KANSAS CITY*



*24 YEARS OF  
NATIONAL CONVENTIONS  
(see page 11)*

official magazine of The *Sits in Order* AMERICAN SQUARE DANCE SOCIETY

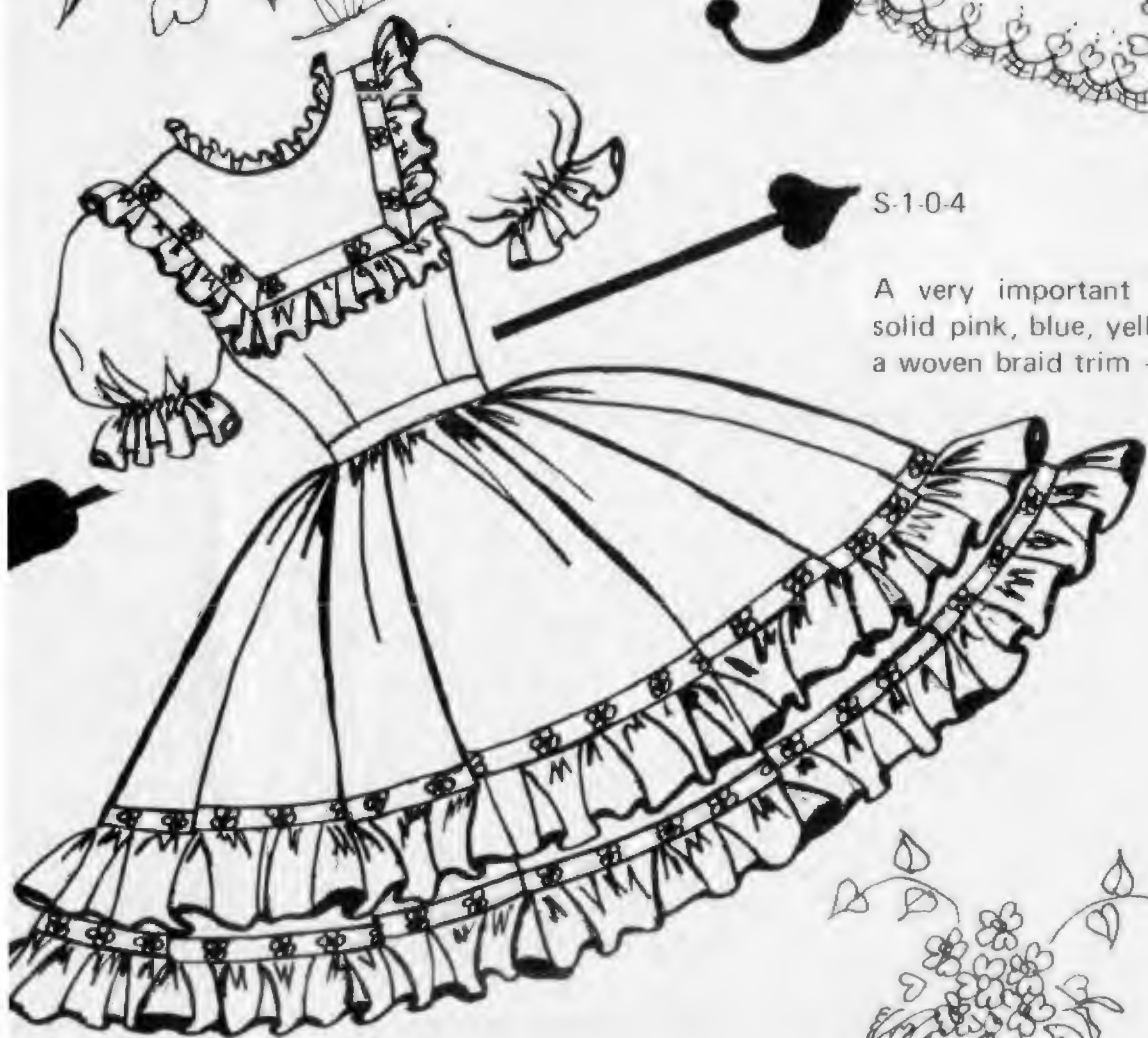


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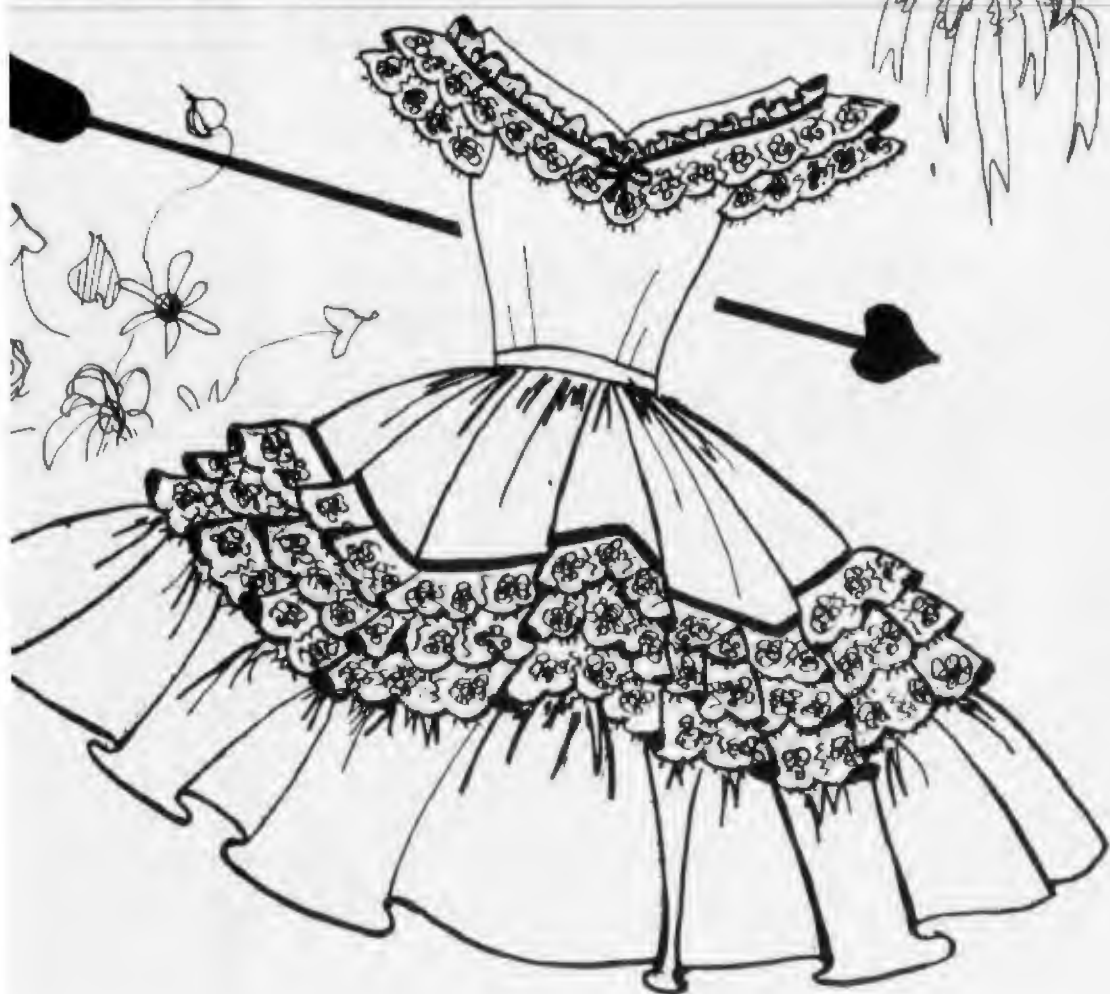
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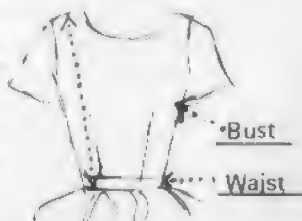
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## FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

There is one matter concerning square dancing that you may be able to help us with. We are seeking information on square dancing on roller skates. We have about two squares of interested dancers. Would sure appreciate any help we can get.

Mr. and Mrs. Parry DeGroat  
31 Sussex Street  
Newton, New Jersey 07860

**We're printing this letter in hopes that someone will respond to the plea. — Editor**

Dear Editor:

In golf, bowling, target and skeet shooting, and many other sports, people continue year after year — gaining enjoyment from their efforts to improve their performance of the basics. One reason for this is that those who are leaders in these activities are smart enough

to keep the basic rules unchanged. This enables the duffer and the pro to co-exist and encourages the duffer to stick to the game in the expectation that his proficiency will in-  
(Please turn to page 49)



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## SQUARE DANCING

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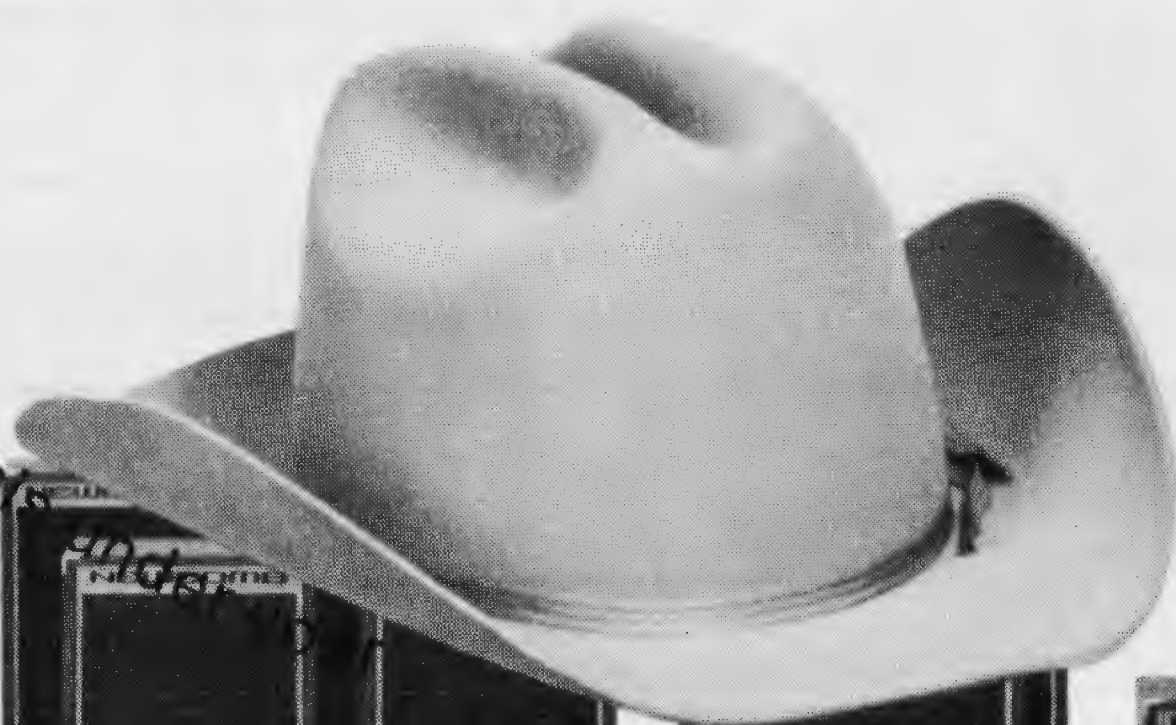
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## RED HOT



**CALLERS' SCHOOL SCHOLARSHIPS AWARDED:** For the sixth straight year the SIOASDS Scholarship Committee has selected individuals to receive financial grants to attend a callers' school. Recipients of 1975 awards for full or partial scholarships are: Mike Woods, San Diego, California; Bill and Betty Lincoln, Little Rock, Arkansas; Bernie and Dot Baker, Lake Placid, New York; and Chuck and Eda May Meyer, Phoenix, Arizona.

**TV OR NOT TV, THAT IS THE QUESTION:** Those who witnessed the recent nationally syndicated Merv Griffin show which managed to make a shambles of square dancing are no doubt wondering how disasters of this type are allowed to happen. Recent exposures on the tube have not all been this weird. As a matter of fact, most shows in the past five or six years have been good, showing square dancing as a friendly and exhilarating activity. Perhaps for that reason Earl Johnson (California) felt secure in accepting what promised to be a good opportunity. "Never again," says Earl, who adds, "My sincerest apologies to all square dancers and callers throughout the United States for the terrible display of what was supposed to be square dancing in the telecast. It will ease my shame and embarrassment a little if you understand that I did not know until I walked on stage that the people I was to call to were not square dancers."

**ROUND DANCE ASSISTANCE FOR CALLERS:** A special week-long coaching class for callers who would like to know more about teaching rounds to square dancers is being offered this summer by Manning Smith and Frank Lane at Dance Ranch in Estes Park, Colorado. This much needed course should prove to be a great help to the caller wishing to do the "complete" job in teaching square dancing. For information you may write to Frank Lane, P. O. Box 1382, Estes Park, Colorado 80517.

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**MOVING?** Why chance missing a single issue of **SQUARE DANCING**? Most magazines (second class material) are not forwarded by the post office and are thrown away. If you'll let us know sixty (60) days before you move, we'll have time to re-direct your subscription. Just paste on your old label and fill in the form below. We're sorry, but increased costs of the magazines and postage will not allow us to replace back copies that have gone astray due to unnotified address changes.

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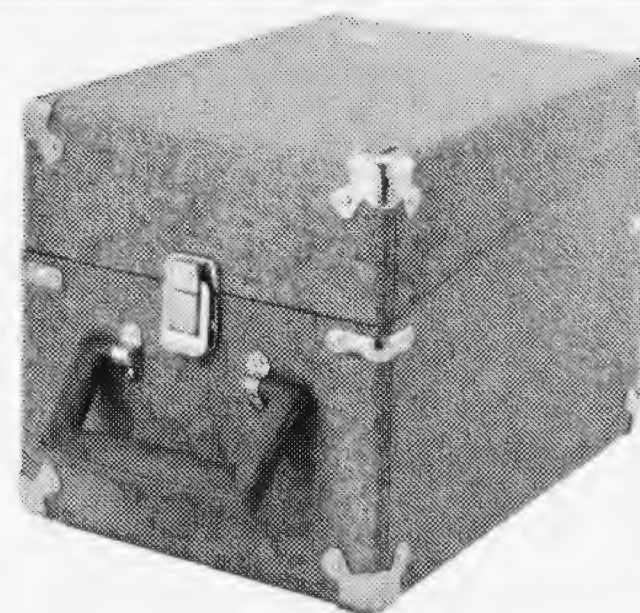
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# AS I SEE IT

bob osgood

June, 1975

**O**UR SALUTE THIS MONTH goes to the square dancers in and around Kansas City who will be playing host to several thousand of their dancing "relatives" gathered for the 24th Annual National Square Dance Convention. It's the second time for K.C., that city having been the site of the second National 'way back in March, 1953. Undoubtedly a few of the 5,000 who attended the event 24 years ago will be on hand to join in the fun and to make a few comparisons.

Obviously many things will have changed. The length of the ladies' skirts, the type of calling and the styles of dancing, to mention just a few. However, the important elements will essentially be the same. The friendliness, the tirelessness of the dancers and the excitement that comes when an expected 15,000 dancers gather from all parts of the world, will be the things we'll remember best.

There's going to be a big crowd in Kansas City and, if you are among them, *do have a wonderful time.*

## Basic Talk

**T**HERE HAS BEEN a great deal of talk over the past few years concerning the group known as CALLERLAB. Now that it has two conventions under its belt dancers and callers alike are becoming aware of just what can be accomplished when a group of callers begins working together in planning for the future.

Last year, following its first convention, CALLERLAB set up a *clearing house* to sort through the vast accumulation of new calls and come up with recommendations of no more than two experimental movements for mainstream dancing during any three month's period. The concept of this program has received much support. During the coming year it

should prove to be an even greater help to the square dance activity.

This year, with more than 600 attending the CALLERLAB Convention in Chicago, an assessment was made of the total basics program used in mainstream dancing. It was apparent from the reaction of the group that an updating of the basics was in order and by the end of the Convention those gathered had decided on a one-year testing period for a list revised from the present 75 basics and the PLUS Ten basics in use today.

We feel that discussions on the basics are important to all — square dancers and callers alike. For that reason we have a three-pager on the subject starting on page 23. As a part of the article you'll find the new Suggested CALLERLAB Basic List.

## Busy, Busy, Busy!

**W**HAT WITH CALLERLAB having its Convention in March, LEGACY holding its great meeting last month in Cleveland and with the NATIONAL going on later this month in Kansas City, these are busy times indeed. The interesting thing to reflect upon is that with all of these meetings there is little, if any, duplication of effort.

As we see it, the Convention serves as a *showcase* for all the various parts of the square dance activity. More than a giant dance or just another festival, this once-yearly event is in a position to say to the dancing as well as to the non-dancing world, "This is what square dancing is all about."

Since its inception in 1952, more than 250,000 dancers have participated in at least one of these big ones. Countless thousands, perhaps millions, have become aware of square dancing because of the National. Newspapers, magazine articles and television have all been quick to realize the news value of a participation convention of this magnitude.



CALLERLAB is just what its full name implies, an International Association of Square Dance Callers. Among its many goals is the determination to instill professional leadership into the calling field. Already several giant steps have been made in this direction and within the next few years CALLERLAB's influence for the good of the entire square dance activity should become apparent to all.

Finally comes LEGACY, a representative group of leaders from each of the twelve different segments of square dancing (dancer, caller and round dance teacher associations, square dance record producers, area publications, etc.). LEGACY attempts to look at the square dance picture as a whole, made up of all of these units, with each unit devoting its efforts to *promote*, *protect* and *perpetuate* the square dance idea.

To be sure, these *are* busy times.

### *Special Project Completed*

**C**ALLERS who've searched for singing calls with limited basics to use in class teaching take heart! Jim and Jean Cholmondeley (pronounced Chumley) have just come out with a true "labor of love" that has taken several years to complete, an Encyclopedia of Singing Call Records. Every record they could get their hands on has been identified by the basics it contains. Should be a great assist to callers.

### *A Whistle for a Caller*

**S**INCE WE STARTED printing bits about 200 years of square dance history we've been delighted with the response from you readers. One letter from "Red" Henderson in Spokane, Washington, tells of a traditional game of tapping an eggshell to the heel of the men's shoes and then having all the men present attempt to waltz with their partners without breaking the eggshell, the winner being the man with the greatest ability to dance on his toes. Other stories we've received have been equally colorful and one of these days we'll plan to print a number of them in a special article.

And, speaking of unusuals, Bob Fakkema, Church Educator for the Guilford Park Presbyterian Church in Greensboro, North Carolina, passes along this incident regarding a most unique dance custom. Here's his story:

"In 1959, while I was living in Richmond, Virginia, I was invited to call a square dance

in a rural community about 50 miles north of Richmond. I arrived at the Community Hall and the local people began to arrive and seat themselves around the walls of the hall. Everything seemed all right until I asked the people to get on the floor to dance. There appeared to be no response or interest in getting to the dancing. I began to feel that they were expecting something with which I was unfamiliar. I began circulating among those present and soon was informed that all I needed was a whistle to get them started. I finally found a man who had a whistle and he agreed to blow the whistle if I started the music.

"I started the music and he blew the whistle and the people immediately got onto the floor and danced in couples (mainly a two-step). He blew the whistle again and they made a circle of couples moving to the left. He blew the whistle a third time and they immediately went 'to the Grand Left and Right.' He blew the whistle again and they began to dance as couples with the next person they met in the circle. This routine lasted as long as the music played and the whistle continued to be blown.

"Later in the evening I was able to call some Kentucky Running Set figures, although I had some real frustration in the beginning.

"I know nothing of the origin of this tradition or to what extent it is practiced today."

Perhaps you know of this unusual style of dance direction and can lend some information to our continuing search for bits of local color.

### *Louis Calhoun Passes*

**S**QUARE DANCERS have been saddened this past month by the untimely passing of Louis (Louie) Calhoun, an exceptionally talented caller from Madisonville, Kentucky. Traveling home from a weekend calling engagement in Illinois on April 13, Louis' car apparently left the road and crashed into a roadway sign post.

A recording caller on a number of labels, Louis had been calling square dances since 1949 when he was a student at Alabama State College. In addition to his wife Ann, Louis leaves four sons and many thousands of square dance friends and followers. We join with square dancers everywhere in offering our sincere sympathy to Ann and the boys.



Louis Calhoun



24<sup>th</sup>  
NATIONAL

KANSAS CITY, MO.

Allemande In Heartland

SQUARE DANCE  
CONVENTION®

JUNE 26, 27, 28, 1975

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GOVERNOR

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June 1, 1975

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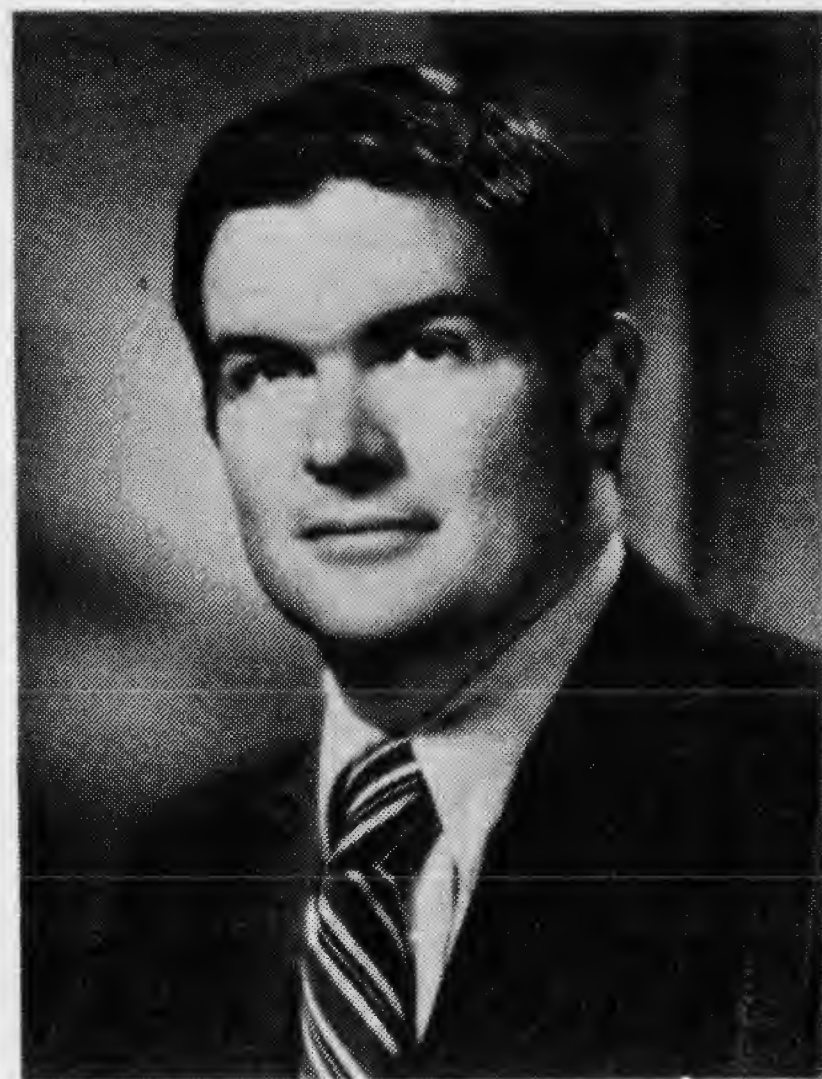
As Governor of the State of Missouri, it is my pleasure to welcome the 24th annual National Square Dance Convention to Kansas City.

Missouri has much to offer for family fun. Our scenic countryside, great springs, historical shrines, thriving cities, sparkling lakes and rivers, are a delight to the visitor to the Show Me State. We hope you will have an enjoyable visit in Missouri and will return often.

Best wishes to each of you for a most successful Square Dance meeting.

Sincerely,

*Christopher S. Bond*  
GOVERNOR



Governor Christopher S. Bond

## The Square Dancers of Missouri Invite YOU to the 24th

**I**T'S JUST ABOUT TIME to start packing the car, or to pick up the airplane, train or bus tickets for the annual trek to the granddaddy of all square dances. You can't get more centrally located in the United States than Kansas City. 1,516 miles from Miami, 1,444 miles from Boston, 1,994 from Seattle, Washington, and 1,682 miles from San Diego, California, Kansas City is indeed *the heart of America*. Plans for *the big one* have been well underway for several years and by Thursday, June 26 when the 23rd Annual National Convention opens its doors you will see the result of thousands of man hours of work that have gone into preparing this three day extravaganza.

### Something for Everyone

With over 10,000 pre-registered four months

before convention time, it's obvious that this will be a big one! The attendance record to date is held by the 1970 Louisville Convention with a final count of 19,542.

The object of this, and all Nationals, is to provide something for everyone. Round dancers, those interested in contras, and certainly enthusiasts in all degrees of square dancing will find a great array of teachers and leaders plus material to delight their dancing palates. Sit-down sessions, panels, speakers, etc. mark the difference between the convention and ordinary festivals or roundups. Come prepared to take in at least one session on your favorite topic. You'll find the selection varies from dressmaking to contra dancing, teen clubs to teachers' tips. You'll find things going on from



early in the morning until the wee small hours the following day.

#### **For the Caller**

A special callers' seminar, a recent addition to the Annual National Convention, this year features internationally known callers, Frank Lane, Cal Golden and Jim Mayo. The seminar sessions will be held during the daytime, Thursday, Friday and Saturday, and will be open to all who are interested in the art and techniques of calling. In addition, special panels will cover the many phases of the caller's craft and admission is open to all who are signed up for the convention.

#### **CONVENTION FLASHES**

If you are taking your child to the National and the hotel or motel you will be staying at sends you a billing for your room that includes a charge for the child (anyone under 18), you may expect to get a correction on the billing when you arrive. An offspring under 18 staying in the same room would not normally be charged. However, if in sending in your reservation requests you failed to indicate the age of the son or daughter the hotel would assume that the additional person was an adult and would charge accordingly. According to late word from Kansas City don't worry about it if this has happened to you. The hotel or motel will straighten it all out when you arrive to check in.

#### **VACATION IN KANSAS CITY**

The 24th National Square Dance Convention Tour Committee has arranged an exciting week of entertainment. Mark this week (June 23-29) for your summer vacation. Don't delay — don't miss the fun — send your tour reservation in now!

##### **Tour 1: Full Day Tour of Kansas City**

Wednesday, June 25 from 10:00 am to 4:00 pm. \$11.75 adults, \$9.50 children (includes luncheon and all fees).

##### **Tour II: Half Day Tour of Kansas City**

Thursday through Sunday, June 26-29 from 9:00 am to 12:30 pm or 1:00 to 4:30 pm. \$5.95 adults and children (includes all fees).

##### **Tour III: World's of Fun Day**

Friday June 27, 10:00 am to 4:00 pm. \$8.50 adults, \$7.50 children (includes transportation and discount tickets). Discount tickets only, without transportation, can be

used any day — adults \$7.00, children \$6.00.

##### **Tour IV: Rodeo Day**

Saturday, June 28, 11:30 am to 4:30 pm. \$10.95 adults, \$7.95 children (includes lunch, rodeo and transportation. Deduct \$1.50 from each ticket with own transportation.)

##### **Tour V: The Last Supper Tour**

Sunday, June 29, 1:30 pm to 4:00 pm. \$4.95 adults and children. You will view the inspiring "Wonder in Wood," a life-size sculpture of the Last Supper by Domenic Zappia.

##### **Tour VI: Silver Dollar City Tour**

Tour VI-A: One day June 24, 25 or 29, 7:00 am to 11:00 pm. \$22.25 adults, \$20.25 children (includes admission, all rides, buffet lunch and transportation).

Tour VI-B: Overnight two days, one night, June 23 and 24. Depart 7:00 am June 23 and return 6:00 pm June 24. \$38.75 adults, \$27.75 children (includes admission, all rides, buffet lunch, ticket to nearby Mountain Music Theatre, motel and transportation).

Tour VI-C: Can be arranged for less or any two consecutive days without transportation (approximately 450 miles round trip). Specify desired dates. Includes all of VI-B — \$24.75 adults, \$13.75 children.

Complete Silver Dollar City Passport only, \$6.25 adults, \$5.25 children. This passport (ticket) includes admission and all rides for two consecutive days without transportation. Visit one of the most unique, exciting, downright unforgettable attractions in Mid-America.

Tour brochures may be obtained at square dance headquarters in your city or write the 24th National Square Dance Convention, P.O. Box 9317, Kansas City, Missouri 64133 for reservations or call (816) 358-4114. Keep in mind that reservations are a must for these tours and if you want to avoid disappointment it's important to get yours in right now!

The special Barbecue on Saturday night requires advance registrations. So, if you're planning to attend, send in your reservations so that the caterers can do their planning in advance.

Little is overlooked to make this truly a showcase of today's square dancing. Everything points to Kansas City as one of the largest conventions yet held. Do plan to attend and when you come, come prepared for a great time!



# How Well Do You Remember?

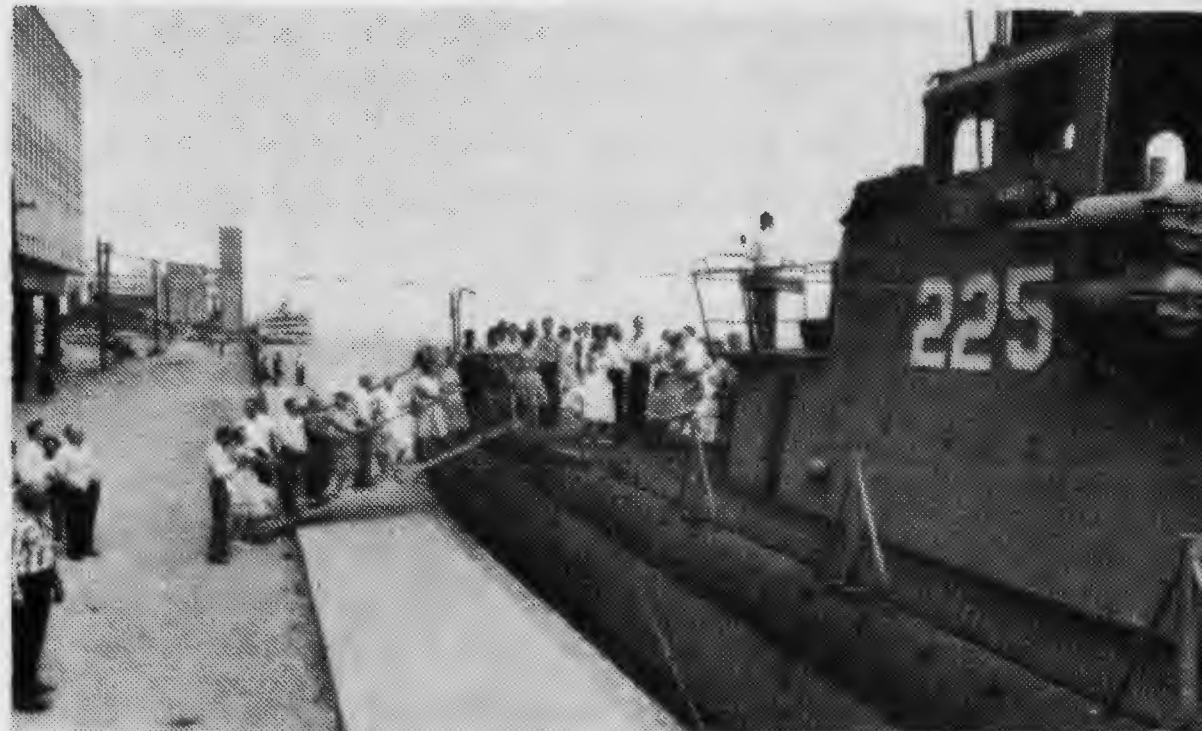
**P**LAYING THE GAME of "past conventions" is a challenge. Of course some of these pictures and questions won't mean a great deal to you unless you were dancing five, ten, fifteen or twenty years ago.

Nevertheless, some of the pictures may bring back memories to the oldtimers and be a source of conversation for those of you who came into the activity in recent years.

Undoubtedly there will be some "veterans" gathering at the 24th in Kansas City this month who will remember back twenty-two years to March 27, 28 and 29, 1953, when Kansas City once before hosted the big event. By today's standards the crowd of 5,200 was small compared to the number expected to invade Missouri for the 24th. Actually, the number of pre-registrations for this one almost doubles the final attendance figures of 1953. But back then the National Convention was a baby. Area festivals and roundups were attracting 1,200, 2,200, perhaps 3,000 dancers, so on that basis it was a "biggie."

The photos on this page represent bits of nostalgia from four past National Conventions, one from the very first gathering in 1952. Before you look at the captions, see if you can identify them.

(TOP to BOTTOM) Outdoor dance, 1952 — first Convention, Riverside, California, Detroit, 1961, 10th Convention and U.S. Submarine tied alongside. Denver, 1959, featured a street dance. Part of the crowd at the 7th in Louisville, Kentucky, 1958.





# HOW WE DANCE

## MEN RUN and LADIES RUN

**H**E WHO THINKS that an “inactive” person remains static is overlooking a key point in square dance mechanics. The responsibility of the non-working dancers is to move and adjust around the working couples and to compensate for the space they use.

In the Run figures, the person not doing the running has the responsibility of filling the gap left by the active individual. This allows for the dancers to be occupying the same identical floor space as before and to be in position for the next call.

Starting with a couple standing side by side (1) the man begins his Run movement (2) by moving to his right around and in front of his partner (3). Note that simultaneously the lady sidesteps to her left to get out

of the way, with the end result that the lady now stands in the place originally occupied by the man and vice versa (4).

For the lady to do the Run movement, we start with the same couple (1). As the lady moves forward, to her left (5) and around in front of the man (6), the man adjusts to his right so that the couple occupies the same identical spot (7) when the movement is completed. The figure is done in four steps.

**Remember that adjusting is an important requisite of many square dance movements.**







# History of the U.S.A. in Dance

## Running Sets and Mountain Dances (Part two)

**A**LL EIGHTY PAGES of this June Issue could very easily be filled with descriptions and comments on the dances of the Appalachian Mountains. Boiling the ideas and material into two short sections for just one segment of your bicentennial celebration is not a simple task.

Last month we indicated that one of these running sets might take anywhere from 20 minutes to an hour to complete, but for your pageant program, we're suggesting 5 minutes may be enough to demonstrate a good cross section of typical patterns as they may have been danced over the past 200 years.

As you'll remember, we explained that a typical mountain dance usually starts and ends in a big circle, with everyone working together. Here are half a dozen of the more intricate figures that work from the Big Circle.

### **LONDON BRIDGE.**

From a promenade, with all couples moving counterclockwise around the hall, the lead couple will drop hands, step apart slightly and face in the reverse direction (clockwise). Then, with the man on the inside of the circle and the lady on the outside, the man's left hand joined with the lady's right to make an arch, they start moving over the heads of the oncoming dancers. As the second couple has cleared the arch made by the first couple, they too will step apart slightly, make an arch and follow the lead couple going over the heads of the oncoming dancers. The third couple, and each following couple, will do the same. After all the dancers have gone through the arch made by the lead couple, the lead couple will once again reverse, get into the "Varsouvianna" promenade position and follow the others in diving beneath the arches. The other arching couples will follow suit. After all the arches have been tunnelled under, the lead

couple once again continues its original counterclockwise direction promenade and the others will follow.

### **QUEEN'S HIGHWAY.**

From a Promenade the lead couple releases handholds and the lady turns right face to the outside of the circle moving clockwise in the opposite direction to the promenading couples. As she passes the second couple, Lady Number 2 will turn out and follow her. As soon as the two ladies have passed the third lady, she too will follow, until eventually all the ladies are going single file one direction on the outside of the circle as the men continue to move on the inside. As soon as the first lady reaches her original partner, she will make a half right face turn and continue on with him in promenade position. The others will follow suit.

### **WRING THE DISHRAG.**

In promenade position and retaining the same handholds throughout, the dancers will momentarily stop in place as the lady moves to the left and in front of the man and continues around him in a counterclockwise direction. As she reaches her original position on his right side she starts a complete left face turn or twirl under the joined hands to once again end in Varsouvianna promenade position.

### **GENTS SWEEP THE FLOOR.**

At the call, dancers will release Varsouvianna promenade handholds and take right hands. The man will drop to his left knee and the lady will move in a counterclockwise direction around him to return to her original position on his right.

### **WIND UP A BALL OF YARN.**

As the dancers move to the left in a big circle, the leader releases the hand of the lady on his left (his corner) and as the circle continues to move to the left the leader "winds" the line of dancers into a concentric coil. This is accomplished by simply cutting inside the other circle and, moving in the same direction bringing in the circle tighter and tighter in a serpentine motion. By the time the leader has reached the center, the ring of dancers is getting smaller and tighter. Before the circle gets too tight, the leader will reverse his direction by turning to his left



and then he will "unwind" the line of dancers until he has once again reached the perimeter of the original circle where he starts circling left, waiting for the ball of yarn to unwind and the other dancers to join him.

### **MAKE A BASKET**

First the call will be for the ladies to "step to the center, join hands and circle to the left, men on the outside join hands and circle to the right. Then the other way back." As the men reach the spot where their partner is to the right of them and still on the inner circle, both circles will stop, and for the basket action the men will step forward, raise their joined hands and, with their original partner on the right bring their joined hands down in front of the ladies about waist high. Keeping the right foot in toward the center and keeping the circle as wide as comfortably possible, the dancers will push with their left foot and the circle will move to the left. The circle can "break" at this point and each person can then swing his partner and promenade. The call for this one might be

**Make a basket and circle to the left.  
Now break and swing.  
And promenade.**

These are just a few of the patterns done in the large circle. Now, with each "odd" couple moving out to the right to circle with an "even" couple, here are a few of the many small circle patterns from which you can draw.

### **Now, to Groups of Four**

Visualize if you will that the action being taken in the large circle is now broken down into a series of circles that have formed around the circumference of the room. To get this formation in motion, the caller might indicate "odds out to the right." After a pattern is completed with this couple, the caller will then direct "Off in fours" and the odd couples will move on to the next even couple. The figures that are done will be very reminiscent to the western style square dancer who has been a part of the activity for a number of years. These are basically the same patterns as used in the visiting couple square dances — series that will be covered at a later date.

### **RIGHT HANDS ACROSS.**

**It's right hands across and howdy do.  
Now back with the left and how are you?  
Give your opposite a two hand swing.  
Now treat your own to the very same thing.  
Circle to the left.**

Ladies take right hands and the men join their right hands above the ladies' joined hands. All four move forward in a clockwise direction. Reverse. Take left hands and move counterclock-

wise. The men turn around and take swing position with their opposite, swing once around. Releasing this girl **on their left side** they return and swing their partner. Finishing the swing they join hands in a circle of four and circle left.

Note: Each of these actions should end with the odd or "active" couple in the center of the circle so that they are clear to move on to the next even couple.

### **BIRD IN THE CAGE.**

**Circle up four.  
Now Bird in the Cage and shut the door.  
And circle three.  
The birdie hop out and the crow hop in.  
Circle three and you're gone again.  
Crow hops out and circle four.  
Odds on to the right as you were before.**

Two couples circle to the left. The odd "active" lady moves into the center of the small circle and the three join their hands to circle left around her. The lady steps out into the correct place in the circle as the "active" man steps into the center. The man steps out and the circle of four continues to the left.

### **DUCK FOR THE OYSTER.**

**Duck for the Oyster, dive for the clam.  
Dive for the sardines and take a full can.**

As the odd couples move to face the couple on their right, they take four hands, but don't circle (unless directed to circle once around). With hands joined, the odd couple ducks just under the arch made by the even couple. As the odd couple does the ducking the even couple moves the arch just over their head. Then the arching couple moves backward and the ducking couple steps back. The odd couple then makes an arch and moves slightly forward as the even couple ducks a step forward under the arch. Then both couples step back to face as before. To this point hands have been retained. Next the "active," odd couple dives under the arch, all the way this time and as they do they release partner handholds, but retain the handholds of all the others. The "active" man moves left and the lady moves to the right around the outside and returns to place. The even couple simply "Dish-rags" under their own joined hands without letting go. This is usually followed by a circle to the left and possibly an opposite and partner swing.

### **TAKE A PEEK.**

**Around that couple and take a little peek.  
Back to the center and swing your sweet.  
Around that couple and peek once more.  
Back to the center and you circle up four.**

As the odd couple moves out to the right to face an even couple, they don't circle unless directed to do so. Each dancer keeps a handhold with his own partner, but no hands are held with the opposite. Retaining handholds, the odd couple steps apart as far as possible and with the odd man looking around the left side of the even couple and with the odd lady looking around behind the even lady, they "take a peek." Then, returning to their starting place, the active cou-



ple does a regular swing, one time around. Then, holding inside hands once again, the active couple "peeks" once more then returns to the center and both couples join hands to circle four around to the left.

#### **FOUR LEAF CLOVER.**

**Circle four, circle to the left.**

**Odd couple duck right under for a Four Leaf Clover.**

**Now turn on over.**

**Odd couple arch and the even couple under.**

**Now circle to the left.**

**Swing your opposite.**

**Now swing your own.**

**Put her on your right.**

**Now circle to the left until you all get straight.**

On the call the four dancers, having circled to the left, retain handholds. The even couple will make an arch and the odd couple, still not releasing any handholds, will dive under the arch. The arching couple will not turn under, but will turn slightly to face the couple behind them. The odd couple having ducked under will raise their joined hands (man's left, lady's right) and, bringing their joined hands up over their head, the man will turn half to the left as the lady turns half to the right and the joined hands will be brought down into a Four Leaf Clover. If called for, the dancers at this point will put their right foot into the center and, leaning back slightly, they will circle clockwise. Next, the odd couple will raise their joined hands (man's right, lady's left) and the even couple will be pulled under — still no hands will be released. They will then circle to the left and follow the call.

#### **CHASE THE RABBIT.**

**Chase the rabbit, chase the squirrel.**

**Chase that pretty girl 'round the world.**

**Chase that 'possum, chase that 'coon.**

**Chase that big boy 'round the moon.**

**Now circle to the left.**

The odd couple will face an even couple. The even couple stepping apart slightly will do nothing but stand still so that the other dancers can move around them. The odd "active" lady starts by moving in between the even couple, then she goes to the left and around and behind the even lady. The odd "active" gent will follow her. As the "active" lady returns to her starting place, she will make a single small clockwise loop, allowing the "active" gent to take the lead and cut in between the even couple and to the right around the even gent. Finishing the small loop, the "active" lady will follow directly behind her partner until both have returned to their original starting spot facing the other couple. Usually the foursome will circle to the left once around and then the odds will move on to the next even couple.

Of course, there are other movements, including a lady's chain, which is done in the same manner as in today's contemporary square dancing. Although differing from one area to

the next, the do si do figure was quite frequently added to the simple four person movements. One of the not-too-complicated do si do descriptions from an early book goes like this:

#### **DO SI DO.**

From a circle of four, the two couples are facing each other as they conclude the four hands 'round. Each man takes his own partner by the left hand, with his left hand, and turns her three-quarters 'round. The two men are then back to back so they can pass each other by moving sideways with their right arms and shoulders leading. Each man then meets the opposite lady and turns her with his right hand. The men are again in a position to pass each other back to back, this time left arm and shoulder leading. Each man meets his own partner with his left hand and the couples repeat the movement. The second time, at the completion of the movement, each man turns his own partner with his left hand and then takes skaters position. Both couples then describe a small circle counterclockwise, promenading back to their original position.

#### **A Finale from the Big Circle**

And, just in case you really go *all the way*, you might want to try this one *from the big circle* just before you Promenade off the stage:

#### **GEORGIA RANG TANG.**

Circle to the left. Then as the circle reverses to the right, the leader will release the left hand of his corner lady and as the circle continues to move to the right and as he still retains his partner's hand, he will move clockwise in front of his partner and under the raised arms of his partner and the gentlemen on her right. Moving back into the center of the circle again and with everyone still retaining handholds, the leader will pass under the arms of the next couple. This movement continues until the lead man has passed beneath the arched arms of all the dancers in the circle. He then takes the free hand of his corner lady and the circle is again complete. It is important for the circle to continue moving to the right throughout the figure.

#### **An Order of Performance**

The caller forms the dances any way he wishes. A truly proficient big circle caller may be able to call all evening without repeating any but the big circle opener and closer movements. The structure of one dance as an example might be like this:

(Big Circle) Circle left, circle right, single file, grand right and left, swing and promenade, Queen's Highway. (Small Circle) Right hands across, bird in the cage, duck for the oyster, take a peek, four leaf clover, chase that rabbit. (Large Circle) Circle, single file, grand right and left, swing, circle, Georgia Rang Tang.



# TAKE A GOOD LOOK

a feature for dancers



JOE

BARBARA

*It's yak time with Joe and Barbara as they discuss a few of the pitfalls and pet peeves they run across in their dancing.*

BARBARA: These conversations between the two of us that we share with you each month usually have to do with some new movement that is beginning to show up in mainstream dancing.

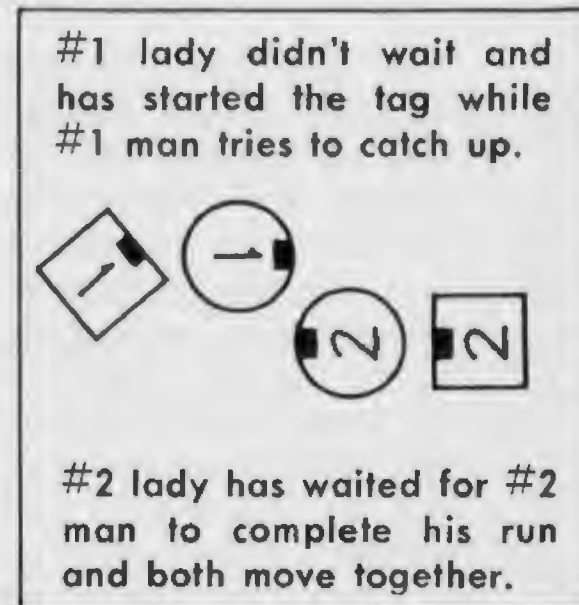
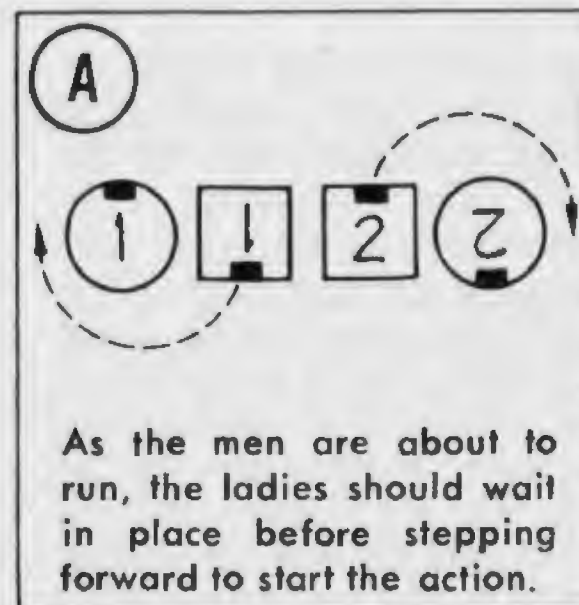
JOE: Sometimes we talk about experimental movements and on a few occasions some of the standard basics which, even though they have been around for some time, still tend to confuse folks like Barbara and me. We feel that this is also true for some of you who have been dancing just a few years.

BARBARA: This month we would like to get away from our regular pattern long enough to talk about a few trouble spots that can be a problem for dancers. Some, but not all of them, will have to do with one movement building on another, where one person is waiting for another to catch up so that they can be in position to do a movement that the caller has already called.

JOE: A good example might be a formation (A) where you have alternate facing dancers and the caller calls "Men run, now tag the line." It's going to take the men about four steps to finish the run figure and the tendency so frequently is for the ladies to start their turn and face down the line almost as soon as the caller finishes the call. This means that the ladies are partially turned before the men have an opportunity to move up beside them.

BARBARA: Starting from that same formation, an even more aggravating combination would be for the men run, wheel and deal. At least in the tag the line movement, the men can move independent of the ladies. However, in wheel and deal, both must operate as a couple and if the lady doesn't wait for the man he will have a lot of catching up to do.

JOE: The caution here would be for the lady to wait for the man *and not rush!*



BARBARA: I have gotten into the habit of sticking my free hand out to the side and in the proper position for the man to take it. This serves as a signal to indicate that he is ready for me to start my move.

JOE: Sometimes I note that the girl starts her movement early and sticks her free hand out behind her, urging me, in a manner of speaking, to "hurry up." Another thing that I don't enjoy is having the lady make a loop with her arm, which I am supposed to hook with my free arm. To me the best handhold for any of these movements is to be able to bend the elbow, have the two arms adjacent and then just a simple handhold will serve to give direction.

BARBARA: The caution to *wait* and avoid confusion is a good one. Even though flutter wheel has been out for quite some time there is still the tendency to rush the turn, due to the feeling that the caller is going to get too far ahead of the dancers. Actually, there is plenty of time and the caller *will* wait if the dancers will just hold back a little bit.

JOE: As a last point in this "take it easy" lecture, let me suggest that when I can hold back and slow down a bit before taking off and if I will listen to the entire call, I'm usually not fooled by something that *I thought* the caller was going to call. We hope this will prove helpful to you.



## A CLUB'S TIE-IN TO HISTORY

**W**ITH ALL THE TALK going on these days about the Bicentennial and the pageants being put on in various communities and the giant Cavalcade being planned for the 25th Annual National Square Dance Convention in Anaheim, we shouldn't overlook the possibility of bringing the Bicentennial and 200 years of dancing heritage directly to the club member.

The Enon Shooting Stars Square Dance Club in Fairborn, Ohio, has started a project that will run through the balance of 1975 and into America's birthday year. It will *personally involve* each of the club's members. The idea is for the members to work closely with their caller and include in each evening's program one tip or segment with something selected from American dance history.

As an example, one evening may feature a simple contra, another may spotlight a stately quadrille going back to the time of our nation's formation. With a little research the group will have fun one evening doing some of the early cowboy dances and, on another occasion the whole club may spend 15 minutes enjoying a "sampler" of Kentucky Mountain dancing in the big circle.

Alternating with the formation dances will be the rounds, with dancers possibly getting their first taste of a Varsouviana, a schottische or a broom waltz. Actually, the possibilities for selecting simple dances that are authentic ancestors of current day square dancing is not a big problem. Many of today's leaders who have been in the field for twenty or twenty-five years cut their teeth on dances of this type and have in their library records with the necessary tunes.

The Enon Shooting Stars Club started off its "tour into dance history" by inviting a local folk dance group to perform a Morris

dance, and though this was not participated in by the general membership it was a curtain raiser that helped to trace some of our dance's early beginnings.

A project of this type is not merely an entertainment or just variety in the dance program, but it does serve to answer a lot of questions for the new dancer. "How did they dance before public address systems were invented?" "What is this Do Si Do we hear so much about and have never done?" "What in the world is a play party game and what does it have to do with square dancing?"

### Seek Help in Research

It may be that others in the club beside the caller or perhaps representatives from neighboring groups may have to lend a hand in your club's research program. Getting a taste of a play party lets the club dancers know how square dancing was kept alive in areas where religious prejudices ruled out dancing (because it was done to the accompaniment of musical instruments) but did allow "games" where the participants sang or chanted the words and everyone *played* a part.

By the end of the year your club's personal scrapbook of dance history with photographs, write-ups and notes relative to the different dances actually done by club members will be a proud addition to the club's archives.

It is working for the members of the Enon Shooting Stars Square Dance Club and it *can* work for your club too. You'll find suggestions, descriptions and help in the monthly Bicentennial pageant suggestions in each issue of SQUARE DANCING Magazine. Additional checking in your library, in old dance books and from square dancers in the area who have been a part of the activity for many years will all help make the hunt for hidden dance treasures an enjoyable challenge.





Fig. A

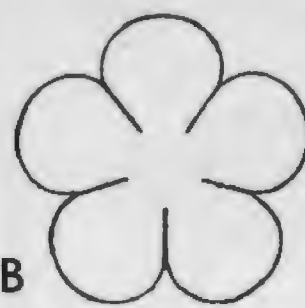


Fig. B



# Daisies won't tell

By Phyllis Howell

**N**OW THAT SUMMER is here, it's time to have your club dance blooming with floral decorations. Fresh bouquets of flowers are wonderful, but just in case you'd like to plan for your displays ahead of time, may we suggest an artificial bouquet, and one that is fun to make? In fact you might want to have a group effort for the occasion. These flowers will last a long time and certainly can be made well in advance of their use.

Start now by assembling the items needed. In fact, let your friends and neighbors know of your quest for styrofoam trays.

### Materials Needed

Styrofoam meat or vegetable trays (any size)  
Sticks  
Heavy florist wire  
Florist tape  
Yellow acrylic paint and/or yellow ball fringe

### Directions

The size of your flower will depend on the size of styrofoam tray you use. Draw a circle that will fit inside the tray. The circle can go up on the edge of the tray if you wish, as it will make an interesting tip on the petal. Cut the circle out.

Make five cuts almost to the center of the circle. (See figure A) Then cut each section into the shape of a petal. (See figure B)

Place the flower in a 200° oven for just a few minutes, maybe no more than one minute! The petals will curl and make an interesting flower. Remove the flower when it is a desired shape. Cool. **CAUTION:** Do not leave the flower in the oven too long as it will shrink to a small ball in a very short time.

If the flowers are large, use sticks for stems. Poke two small holes in the center of the flower. Bend heavy florist wire into a U shape. Insert the wire into the center holes and align it down the sides of the stick. Anchor the wire

to the stick with florist tape and then continue to wrap the entire stick with tape. Be careful not to pull the wire too tightly or it will cut the styrofoam.

For small flowers, insert wire through the holes of the styrofoam and pinch the wire together. Tape the balance of the wire with florist tape and use this for the flower's stem.

For the centers of the large flowers, cut a small circle of styrofoam and paint it with yellow acrylic paint. You may wish to add some black dots for interest. Glue the circle over the wire in the center of the flower.

For small flowers, glue a yellow ball fringe in the center.

When your flowers are complete, fill a flower pot (your choice of shape, size and color) with live, hardy greens. Insert the daisy (or daisies) and your decoration is complete.

This is only the beginning. Undoubtedly you'll come up with many other ideas for styrofoam flowers.

These colorful daisies might be used as a refreshment table centerpiece, might line the edge of a stage, be given away as favors, and so on. And remember, they won't tell how they were made or by whom!

## INVOLVEMENT is the Name of the Game

**A**S MANY CLASSES GRADUATE this month and members join the ranks of area clubs or form themselves into new clubs, now is the time for square dance leaders, be they callers, teachers or club officers, to indoctrinate the new enthusiasts into the joys of square dance involvement.

From the inception of a new club or the initiation into club membership, promote a sense of each person being needed. What does



the club have to offer them? What do they have to offer the club in return? Keep a good line of communication between all members, between all dancers and the caller.

Information about the club itself, its philosophy, its special activities, its type of operation should be disseminated at the beginning. Look for ways that the new members can assist the club. Are there committees on which they can work? Is there a rotation of duties and can their names be included along with those of the more seasoned members? Look to them for new ideas as well as allow them the pleasure of enjoying some of the traditional club trademarks.

What is your club personality? It's the atmosphere which greets the visitor at the door. Talk about it with the new members. Reemphasize the importance of a smile, an introduction, a thank you, a glad you came at the end of the evening. Encourage them to mix in squares. The most logical way to handle this is for the veteran club members to mix themselves.

You might take a look around you before these newcomers join your ranks to see what kind of setting you're inviting them into. Is it attractive? Are the hall, the kitchen, the rest-rooms always clean? Do your members dress appropriately for dances? It's literally taken years to bring the square dance out of the barn, but there's danger of putting it back with the dress that is being accepted in some areas today.

Your new members will mirror what they see around them, the type of environment into which they are brought. They will be the type of member you allow them to be. By involving them from the moment they walk through the door, the percentages are high that you'll be glad they came — and so will they.

## A Parody on the Psalms

Malone and Heze Cobb are enthusiastic members of the Perky Promenaders Club of Oaks, Pennsylvania. In trying to express their appreciation to their caller, George Potts, they composed the following parody on the 23rd Psalm. With no intention of being sacrilegious, they offered it as a way of saying thank you for many happy dances as they prepare for

## The WALKTHRU

Malone's retirement and their move to Kentucky.

### Twenty-Third Tip

(with apologies to David)

George is our caller; we shall not fail.

He maketh us to square up in sets of eight;  
He leadeth us into new calls.

He restoreth our energy; he leadeth us in the paths of cooperation for the club's sake.

Yea, though we dance to Lee Kopman or to Frankie Lane, we will fear no calls, for George's training is with us.

His workshops and hot hash, they comfort us.

He prepareth us to dance the basics and even the extended basics. We spin chain the gears and we box the gnat.

Surely George's teaching shall follow us all the days of our lives, and we shall do sa do in Kentucky forever.

### BADGE OF THE MONTH



Contra dancing is also known as "line dancing." A group which meets twice a month in Columbus, Ohio, has a real "party" when it gets together to enjoy these line dances.

When looking for a club name, the combination of all these words quite naturally came out Party Line Dancers, with an old-fashioned telephone to illustrate.

More and more square dancers are rediscovering the joys of contra dancing, and so this month on behalf of contra enthusiasts everywhere, we welcome the Party Line Dancers' badge to these pages.



# SQUARE DANCE DIARY by a square dancer



Not completely unmindful of the "outside world," square dancing too, has its

## SIGNS OF THE TIMES

"I GUESS IF THE CAR  
MANUFACTURERS CAN DO IT  
THEN WE CAN TOO"

"...HAVEN'T HAD A PROBLEM  
WITH TOO-FAST DANCING  
SINCE THEY INSTALLED IT..."

We invite you to send in  
your suggestion for a scene  
in the Square Dance Diary.





# Cueing Round Dances

*By Fred and Kay Haury,  
Albuquerque, New Mexico*

**T**HE PURPOSE of this article is to provide some guidance for those who may be interested in cueing round dances. Whether rounds should be cued or not is a decision to be made by each individual.

The first step to cueing is to learn the dance well enough to dance it by one's self. Cueing a group over a microphone requires that the cuer stand alone and think through the dance without the assistance of a partner. Suitable cue words must be selected and a method developed for keeping track of each measure and beat of music. Then the cues must be spoken at the proper time.

## **Importance of a Card**

Learning the dance may be accomplished by reading a cue sheet or attending a round dance workshop. In either case the cuer should prepare a cue card. Writing a cue card helps to impress the patterns and sequence on the cuer's mind. It's also a useful aid when trouble spots occur. The card provides a handy reference or memory refresher just prior to cueing a dance. It should contain the patterns by measure and all significant position and direction (LOD, RLOD, WALL, COH) changes, and the sequence.

The dance is mastered by walking the patterns and sequence and then dancing repeatedly until firmly committed to memory and the patterns have become associated with the musical phrasing. Once mastered, the cuer may learn to simulate the dance by dancing in place and imagining that the steps are being taken in the proper and normal manner. This can provide a useful aid in keeping track of each step as the dance progresses, while the cuer is bound in place by a microphone cable.

Words used to cue each step, measure or

pattern must be chosen. The words can be changed later on, after the dance has been cued several times and more suitable words are identified. There are two primary types of cue words: (1) Key Cue Words and (2) Modifiers. The Key Cue Words provide the primary meaning to dancers. Some of these would include forward, box, scissors, hitch, turn, walk, etc. Dances may be cued with Key Cue Words only where dancers are familiar with the dance. In such cases the dancers' knowledge of the dance supplies the unspoken modifier words. For example, the key word "Forward" may convey the meaning "Two Forward Two-Steps" to dancers who have performed the dance several times before.

The modifier "Two" which precedes "Forward" and the modifier "Two-Steps" which follows the key cue word, may be added as required by the dancers or the cuer, as timing develops with experience.

## **Key Words Necessary**

There are advantages in using key cue words when learning to cue. A single cue word can be spoken in time with the proper beat (or "cue" beat) of music. A spoken phrase may consume two or more beats of music. Cueing the key cue word trains the learner to associate the word with the cue beat of the music.

Proper timing is achieved by cueing the *key cue word* on the *key cue beat*. The key cue word must be spoken at a time which will help the dancer remember what to do next. To be helpful, the key cue word must precede the beat on which the action is to be taken. The dancer must have time to recognize the key cue word; time to recall the pattern; and time to react to the first step of the cued pattern.



The response time allowed should be long enough for the dancers to adjust smoothly to the next pattern. The cue should not be given too far in advance, or some dancers may cut one or more steps from the pattern in progress and start the cued pattern ahead of time. A good time to cue the next two-step pattern is on the *last step of the two-step pattern in progress*. Once dancers are firmly committed to taking the last step of a two-step pattern, and their body weight is in transit, there is little chance that they can omit that step.

The last (third) step of a standard two-step pattern is taken on the third beat of 4/4 time music. The first step of the next measure is taken on the first beat. There are two beats between the last step of one measure and the first step of the next measure. A cue given on the third step of a two-step pattern will provide dancers with two beats of music to respond. Two beats of 4/4 time music is roughly

equivalent to one full second. A musical tempo of 120 beats per minute represents one beat every half second, or two beats per second. The proper time to cue is on the third beat of a 4/4 time measure. The third beat is the key cue beat; it is the time when the key cue word should be spoken.

When performing a double measure pattern, such as a full box, the following measure should be cued on the seventh beat of a double measure. When a key cue word is spoken in time with the key cue beat, the dancer should have completed his transfer of weight and be ready to think and respond to the cue.

The second and/or third beats of most waltz measures may be used as the key cue beat(s) for the following measure. Once dancers have learned to rise on the second beat and close on the third beat of a waltz measure they tend to react favorably to second and third beat waltz cueing.



*Joe & Glad Tridico, New Orleans, Louisiana*

ANYONE TRAVELING to New Orleans and interested in round dancing should not miss the opportunity to visit Joe and Gladys Tridico.

This petite pair, who are perfectly matched, always loved social dancing and started square dancing in the latter part of 1957. After about six months they recognized the beauty and fun of round dancing and Gladys, off on the side, would emulate the dancers' steps. They learned that these steps had names and decided to take round dance lessons.

For them round dancing became an art, a form they would learn, teach and preach. And so, for the next couple of years they attended institutes and festivals and read everything they could find regarding round dancing in order to better acquaint themselves with as

much knowledge of the activity as possible.

In 1960 they held their first round dance class in basics and from this class their "Happy Pairs" round dance club was formed. The club is still going strong and most of the charter members are still active. Since that original class Joe and Gladys have been teaching basics to many eager pupils.

Joe and Glad have a charm that spells success whenever they appear. Their dancing is smooth, graceful, with expert footwork. They don't just dance, they move in professional unison that makes the onlooker want to imitate.

This couple has held office in various square and round dance clubs and is active in the Greater New Orleans Round Dance Teachers organization. They are the parents of two children and two grandchildren. They've had wonderful opportunities to be traveling teachers but Joe's work makes this impossible. He is vice-president of Specialty Food Sales Brokers and Glad is dental assistant and business manager for their son, Dr. A. J. Tridico.

Joe and Glad's home is always open to friends and you will find them entertaining couples who want to practice and brush up on their dancing. Round dancing has brought them many friends at home as well as others scattered around the country.



# BASICS

## CALLERLAB Takes a Look at Today's Mainstream Program

**S**INCE THE EARLY 1950s when the single visiting couple dances were replaced by more modern choreography, the basics have played an increasingly important role in the developing square dance picture.

At first the basics were limited to a relatively few: Circle Left and Right, Allemande Left, Grand Right and Left, Right and Left Thru, Ladies Chain and Grand Chain, Stars, Split the Ring, etc. These were augmented by colorful, sometimes descriptive language: "Around that couple, swing at the wall — thru that couple swing in the hall"; "Lady 'round two and the gent fall thru"; "First gent out to the couple on the right — turn that right hand lady with the right hand around," etc.

But there were also the completely non-descriptive memorized calls such as "Chase the rabbit, chase the squirrel, chase that pretty girl 'round the world"; "Duck in the hole with an old barrel roll"; "First couple out, take a ride on the trolley," etc.

### **The Breaks Take Over**

Somewhere in the early 1950s there was a creative surge of new breaks. Callers started inventing allemande figures such as Allemande Thar, Wagon Wheel and the alphabetical list of allemandes, A, E, O and Z. And the race was on.

It was inevitable that the next step would be the combining or "hashing" of the breaks. It became possible for a caller to connect a whole string of these breaks together and blend them into a dance. The pattern dances began to disappear and in their place came a form of modern choreography that required greater imaginative skills on the part of the caller and more workshop time for the dancers.

When this trend started, Sets in Order began publishing current lists of the basics that were

in use in that particular time. The first lists, published in small pocket-size handbooks, contained the basics in groupings or "families." These families, such as the *turn under family*, included all the movements of similar action under one heading. Some of the calls under this *turn under family* heading, for example, would be the Frontier Whirl, Box the Gnat and Star Thru.

And so, every year, or as frequently as the changes dictated, Sets in Order, with the advice and help of caller/teachers across the country, would put out a new revision. With each new list came a revised handbook of the basics and the old handbooks were discarded.

### **Language Problem**

With the lists constantly changing, class graduates who felt they had finished their learning period, frequently found that they had to learn another 20 or 30 terms to keep up with club dancing. Club dances became workshops and proficient dancers found that if they took a leave of absence from dancing for six months the language would become almost unrecognizable by the time they returned.

Where once there may have been 20 or 30 basics, soon there were 100, then 200. And the list grew. As the number of movements increased, the percentage of successes diminished. For every Square Thru or Swing Thru, there were dozens of Pop the Whips and Spin the Fleas which barely saw the light of day.

By the late 1960s an encyclopedia of square dance terms had rounded the 1000 mark and continued to grow. Many callers and dancers were throwing up their hands over the galaxy of new non-descriptive calls. It became apparent that something needed to be done, *and done soon*. Here was an opportunity for Sets in Order to be of service.



In 1967 more than 200 callers answered our request for help and took part in a special research project — a search for the *bread and butter calls* — the *foundation basics* of square dancing.

The first step was to come up with a proven list of basics that could be taught to new dancers in ten, 2½ hour class sessions. This study was undertaken over a two-year period.

One of the results of the research was the discovery that many callers had no organized method or sequence of teaching. For that reason it was decided that the new list would be presented in a *suggested order of teaching*. Although the basics themselves were the ones that the majority of callers felt were the *foundation* movements of square dancing, the order in which they were suggested was optional. Callers could refer to the suggested order but it was assumed that many would improvise to a greater or lesser extent to suit their own needs, desires and methods of teaching.

### **Nothing Left Out**

In setting up this sequence of teaching everything was included, even the forward and back movements, the bow and curtsy and the actual process of setting up a square. The goal, of course, was to establish a logical sequence of terms which could be taught in ten weeks. When the list was completed it was coincidental rather than planned that the number of terms it included rounded out to fifty.

And so the Basic 50 list came into being. The Basic Fifty Caller/Teacher Manual and the corresponding Basic Fifty Dancers' Handbooks were published in 1969.

A year or so later the companion plateau of an extended 25 Basic Movements — the number that could be *taught* in an additional twenty 2½ hour lessons — was created. The Caller/Teacher Manual and the corresponding handbook for this plateau were published and the two plateaus, combined, made up the foundation language of square dancing and served as a *point of reference* for the square dance activity. In February, 1972, the members of CALLERLAB endorsed these programs and more than 15,000 copies of the manuals and more than a million copies of the handbooks have been distributed around the world.

Having established a *point of reference* for square dancing, it now became possible for callers to turn out training records for schools that didn't have to be changed every year or

so. People could drop out of square dancing temporarily and come back after six months, a year, two years or even longer, and still find a language that was familiar to them.

In order to augment the basics, last fall SIOASDS undertook a further research project and in December came out with a list of Ten PLUS movements which are currently being danced in mainstream square dancing. In addition, the CALLERLAB sponsored Quarterly Movements Committee further updated the system with as many as two new experimental movements being suggested for mainstream dancing in any given three months' period.

We never really felt that the list of basics would forever remain without alteration. The periodic changing of the lists in previous years had become a common practice. Now, however, the activity did have its point of reference to which it could return. If changes and deletions were made one year, then the next time the basics were to be updated the same *point of reference* could be "revisited" and a new, temporary revision could be made from that point.

Although a great number of callers' groups adopted the SIOASDS basics and extended basics programs exactly as written, as many as thirty independent callers' groups released lists of their own and though each one was similar, no two were exactly alike.

### **The CALLERLAB List**

The time has now come for the first suggested revision on an international scale, something that perhaps will bring together all the independent callers' groups and encourage callers everywhere to teach by one standard list. CALLERLAB, at its 1975 Convention, presented such a list that its members hope will be tested on a temporary basis during the coming year.

With few exceptions the list closely parallels the Sets in Order list. With a few deletions and additions you will find it very compatible with the present teaching manuals and handbooks. On that score let us reassure you that the list does not replace or outdate the current manuals. Soon, each manual will contain an insert sheet of the CALLERLAB basics and these lists will be changed as CALLERLAB periodically updates its mainstream list. Perhaps eventually the handbooks will be updated to correspond with the current mainstream dancing, but this will depend on the test now going on.

In studying the CALLERLAB list you will



# The 1975 CALLERLAB Basic Teaching Suggestions

Adopted by the members of CALLERLAB attending the Second CALLERLAB Convention in Chicago, Illinois, March 24, 25 and 26, 1975. Numbers in parentheses represent the movement order of teaching as shown in the SIOASDS Caller/Teacher Manuals and Basic Movement Handbooks, and the PLUS Ten List.

- |  |  |   |
|--|--|---|
| <p>Circle Left and Right (1)<br/>         Forward and Back (3)<br/>         Do Sa do (5)<br/>         Swing (6)<br/>         Promenade (full, <math>\frac{1}{2}</math>, <math>\frac{3}{4}</math>)<br/>           a. Couples Promenade (7)<br/>           b. Single File Promenade (8)<br/>           c. Promenade Wrong Way (7)<br/>         Allemande Left (14)/Arm Turns (12)<br/>         Grand Right and Left/Weave the Ring (11)<br/>         Pass Thru (29)<br/>         U Turn Back (Glossary)<br/>         Split the Couple/Split the Ring (10)<br/>           (Around One, Two) (30)<br/>         Couples Separate/Divide (30)<br/>         Courtesy Turn (16)<br/>         Chain<br/>           a. Two Ladies Chain (17)<br/>           b. Four Ladies Chain (20)<br/>           c. <math>\frac{3}{4}</math> Chain (49)<br/>         Do Paso (18)<br/>         Right and Left Thru (19)<br/>         Star<br/>           a. Star Right (21)<br/>           b. Star Left (22)<br/>         Star Promenade (23)<br/>         Inside Out/Outside In (Glossary and 24)<br/>           Note: In Caller/Teacher Manual called Hub Back Out — Rim In<br/>         Couples Lead Right/Left (Glossary)<br/>         Circle to a Line (25)<br/>         Bend the Line (15)<br/>         All Around the Left Hand Lady (26)<br/>         See Saw (Taw) (27)<br/>         Grand Square (31)<br/>         Box the Gnat (38)/Swat the Flea (Glossary)<br/>         Square Thru (full, <math>\frac{3}{4}</math>, <math>\frac{1}{2}</math>) (45)<br/>           a. Standard Square Thru (45)</p> | <p>  b. Left Square Thru<br/>           c. Mixed Sex Square Thru (45)<br/>           d. Same Sex Square Thru (45)<br/>         California Twirl (32)<br/>           Note: Also referred to as Frontier Whirl<br/>         Dive Thru (33)<br/>         Cross Trail (36)<br/>         Couple Wheel Around (37)<br/>         Single File Turnback (39)<br/>         Allemande Thar (40)/Wrong Way Thar (52)<br/>         Shoot That Star <math>\frac{1}{2}</math>, <math>\frac{3}{4}</math>, Full (41)<br/>         Slip the Clutch (53)<br/>         Half Sashay<br/>           a. Standard<br/>           b. Rollaway with a Half Sashay (42)<br/>           c. Ladies In, Men Sashay<br/>         Alamo Style (44)/Balance (43)<br/>         Star Thru (47)<br/>         Couples Backtrack (48)<br/> <br/>           Suggested as corresponding to the SIO Basic Fifty List to this point<br/> <br/>         Turn Thru (51)<br/>         Pass to the Center (74)<br/>         Eight Chain Thru (1-8) (54)<br/>         Ocean Wave Right/Left (43)<br/>         Swing Thru Right/Left (56)<br/>           a. From an Alamo Style Formation<br/>         Flutter Wheel (+2)/Reverse<br/>         Sweep a Quarter (+3)<br/>         Veer Left/Right (+7)<br/>         Run Right/Left (58)<br/>           a. Boys Run (58)<br/>           b. Girls Run (58)<br/>           c. Ends Run (58)<br/>           d. Centers Run (58)<br/>           e. Cross Run (Glossary)<br/>         Trade (59)<br/>           a. Boys Trade (58)<br/>           b. Girls Trade (59)</p> | <p>  c. Ends Trade (59)<br/>           d. Centers Trade (59)<br/>           e. Couples Trade (59)<br/>           f. Partner Trade (59)<br/>         Circulate (57)<br/>           a. Boys Circulate (57)<br/>           b. Girls Circulate (57)<br/>           c. All Eight Circulate (57)<br/>           d. Ends Circulate (57)<br/>           e. Centers Circulate (57)<br/>           f. Couples Circulate (57)<br/>           g. Box Circulate<br/>           h. Single File Circulate<br/>         Spin the Top (60)<br/>         Trade By (61)<br/>         Zoom (48)<br/>           Has replaced Substitute (70) on the CALLERLAB list<br/>         Wheel and Deal (62)<br/>         Double Pass Thru (63)<br/>         Centers In/Out (64)<br/>         Cast<br/>           a. Cast Off <math>\frac{3}{4}</math>, <math>\frac{1}{2}</math>, <math>\frac{1}{4}</math> (65)<br/>           b. Cast In<br/>           c. Cast Right<br/>           d. Cast Left<br/>         Cloverleaf (66)<br/>         Slide Thru (67)<br/>         Fold (68)<br/>           a. Boys Fold (68)<br/>           b. Girls Fold (68)<br/>           c. Ends Fold (68)<br/>           d. Centers Fold (68)<br/>           e. Cross Fold (Glossary)<br/>         Dixie Style (71)<br/>         Spin Chain Thru (72)<br/>         Peel Off (73)<br/>         Tag (75)<br/>           a. Tag the Line (Full) (75)/<math>\frac{1}{2}</math> Tag<br/>           b. Partner Tag<br/>         Curlique (+1)<br/>         Walk and Dodge (+4)<br/>         Scoot Back (+5)<br/>         Fan the Top (+9)<br/>         Hinge<br/>           a. Couples Hinge<br/>           b. Single Hinge<br/>           c. Partner Hinge</p> |
|--|--|---|



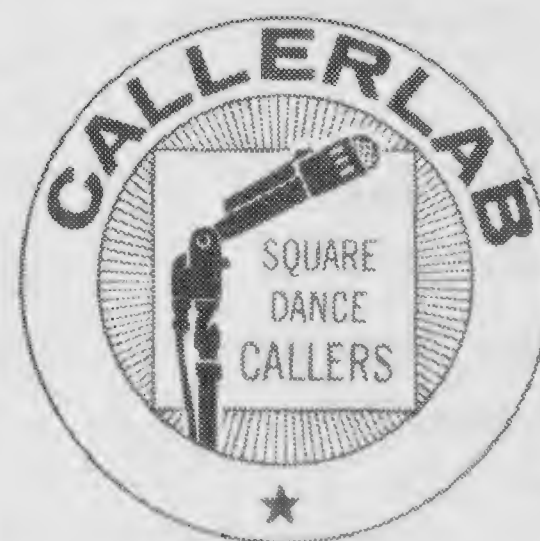
note the numbers in parentheses which represent the sequence number on the Sets in Order list. If no number appears, the term is an addition. The terms Walk (shuffle), Honors and the Square Identification omitted from the CALLERLAB list are taken for granted as preliminary or setup terms. The calls Around One to a Line, Ends Turn In, Turn Back From a Right and Left Grand, Dixie Chain and Half Promenade, on the Sets in Order list have been omitted from the CALLERLAB list as not in mainstream use at the present time. The term Zoom, which appears on the Sets in Order PLUS Ten list (+8) has replaced Substitute (70) and eight of the PLUS Ten movements have been absorbed into the CALLERLAB list. Circle Half to a Two-Faced Line (+6) and Turn and Left Thru (+10) have been omitted.)

### Order Varied

To a degree the new list does reflect an order of teaching, although where family groupings are shown it is obvious that all of the basics under that heading would not be taught at one time. For example, check the Circulate family. While Ends, Centers, Men and Ladies Circulate could be taught at the initial presentation, Split Circulate and Box Circulate would logically come a few lessons later, after the basic principle of the circulate movement had been mastered.

Next month — in the July issue — we will present a review of this new list in a suggested order of teaching which corresponds to the present manuals and handbooks. At that time we'll suggest a lesson plan and project the number of class lessons we feel will be required for teaching.

Naturally we are all affected by this. Whether you're a caller/teacher or a dancer, you have views about the basics. Here's your opportunity to express yourself. We won't be able to print all of the responses or even perhaps acknowledge them all, but we'll be printing as many different views as space allows. Because we do have a two months' deadline, the sooner we receive your reactions the sooner we can put them into use.



## A SPECIAL RESEARCH FEATURE

# A View Into the Future

By Charles C. Schoneman,  
St. Augustine, Florida

**A** FEW DAYS AGO I witnessed a most remarkable demonstration. A friend of mine, Prof. Lucius von Bierstein of M.I.T., has invented a machine which he calls a Retrograbilating Laser. By means of this device, which demonstrates the first practical application of trans-Einsteinian physics, Prof. Bierstein has been able to tape record *future events*.

Knowing my interest in square dancing, the professor was able to secure a recording of a critique which will take place on the final day of the National Square Dance Convention of 1984.

I have enclosed a transcript of the tape, which should be of great interest to square dancers. I cannot send the original tape as



it is recorded on a highly sophisticated device which is not compatible with current equipment. Because the Retrograbbling Laser is still in the experimental stage we were able to catch only the last few minutes of the session. There are also several unintelligible gaps caused by the difficulty of picking up signals in future time.

In any event, here is the transcript.

Jeff: . . . complete count of 346 basics.

Cecil: Wow! That's 54 more than were used during last year's convention; 22 of them were first published within the last three months.

Irmalie: There's no doubt that the level of dancing was at an all-time high.

Cecil: That (expletive deleted) really bugged me. Imagine having enough guts to try to get in with a 200 Basic Card. Everybody knows that a 400 Basic Card was the absolute minimum acceptable for admission.

Jeff: It's interesting to trace the development of some of the figures over the past ten years or so. I can remember when we started with Cast a Shadow. Then we got Cast the Net, Cast the Show, Cast the Dice, Plaster Cast, and let's see. . . .

Cecelia: Yes, then we got the figure where the "Shadow" was outside the square. . . . Solar Eclipse (men's shadow), Lunar Eclipse (girl's shadow), and don't forget Partial Eclipse (done from an Arky position).

Cecil: As I recall it, the "Cast" series ended with Cascarets. . . . the basic where everybody does a Doodley Squat and then Passes Thru. This always . . . (There is a 14-second unintelligible gap here.)

Bobby: (Apparently he is the moderator) . . . like to comment on some of the new basics?

Irmalie: I liked "Throw in the Towel." It was very challenging to do a Double Pass Thru while walking backwards, then following it with a Wheel Star Shuffle Trade the Gears all without cues. "Throw in the Sponge" is even trickier, since it is done from a half-sashayed position.

Bobbie: What did you think of "Scramble the Eggs?"

Jeff: If you don't mind a pun, the yolk is on the dancers. I've been dancing for 17 years and I'll be (expletive deleted) if I can do an Allemande Left from a he-he, she-she line across the square. It might be danceable if it were called following Peel the Onion or Tag the Baggage.

Bobby: Did you like computerized calling?

Cecelia: Randomized call selection certainly makes for some unusual combinations, even though the voice of the computer tends to be expressionless . . . too mechanical, but better programming will probably work out the bugs. As a caller, wouldn't you like to comment on it?

Bobby: Well, I must admit it practically removes the caller from the picture . . . except for singing calls. But it's almost impossible for a caller today to remember the rules that govern the basics, let alone the actual basics. 200 are required for fun level dancing, 400 for general club level, and over 7,000 are listed in the Square Dance Encyclopedia. Computerization allows the caller to select as many as 150 basics for a seven-minute tip. Correct timing is built into the program, while the caller can control the speed of delivery. However, today's dancers are so adept that 146 beats per minute is the norm. We can anticipate . . . (1/2 minute of unintelligible tape here) . . . decline in the use of Allemande Left is a big break from tradition, but the complexity of today's figures too often leaves the sets broken down for long periods. This problem has been solved by the use of the call "Grand Fudge," followed by a countdown of six beats. The caller can insert this at any time he chooses, thus giving time for the squares to reorganize with a minimum of confusion. This has met with . . . (1 1/2 minutes of unintelligible tape) . . . behalf of the National Square Dance Convention we extend our thanks to Jeff and Cecelia, Cecil and Irmalie for participating in this critique.

And now for some good news concerning next year's National Convention. *All 12 couples who attended the 1984 Convention have pledged that they will return in '85.*

End of Tape

I sincerely hope that you are as intrigued by this glimpse of the future as I have been.



# Splendid Square Dance in Japan

1974, it was a year of long strides for square dance society in Japan.



*By Masaru Wada, Japan*

The dates, September 14-16 last year and several hundred square dancers gathered for the 13th All Japan Square Dance Convention. Seated front row (arrow) Prince Mikasa and (in white dress) the Princess. Both are enthusiastic square dancers.

**I**T WAS ABOUT 15 YEARS ago when regular square dance was discovered in Japan. In those days dance was at the height of its prosperity as a recreation for younger generation. We could see them dancing very pleasantly at school and office in case of meeting, hiking and so forth. The Government planned spread recreation so actively as to encourage the people, especially youth, who were apt to feel depressed due to the lost battle among various kinds of recreation. Inclusion of folk dance as well as sports was remarkable.

Under such circumstances we came across the callers who belonged to the U.S. Army in Japan and came to know that square dance was full of pleasure with much unexpectedness and were deeply touched by warm human relationship with American fan of square dance. At that time, of course, there were no Japanese callers. Though there was a difference in language and age, strenuous efforts of American instructors and zeal in Japanese young dancers have promoted square dance to take root in Japan little by little.

American instructors began to teach calls in Japan about 12 years ago. There were many problems such as difference in language, difficulty in gathering materials and so forth. At that time there existed only three to five clubs in Japan. Afterwards training of callers by Japanese was planned and at the same time one pillar was set up in organization of square dance, that is, square dance joined in "Japan Folk Dance Federation" and further, they began to hold "All Japanese Square Dance Class" every year that promoted to spread square dance on a full scale all over the country and set up clubs for square dancing at various districts in Japan.

The event that gave a stimulus for diffusing square dance was the visit of instructors to Japan—Mr. Bob Osgood, Mr. Bob Van Antwerp, Mr. Earle Park, Mr. Bob Dawson, Mr. Bob Page, Mr. Don Armstrong, Mr. Wally Schultz and other famous instructors. To see the splendid techniques that these instructors had acquired, we callers, as well as dancers, were impressed very much and encouraged to



learn square dance.

Almost all the fans of square dance in Japan are single (20 to 25 years old on the average). Reason for this phenomenon is that married persons do not used to have social relations so often outside of their home according to customs. However, we are very glad to see recent tendency that number of married persons and older generation who join club is increasing gradually. Square dance club for only married persons was formed this year for the first time. At present there are about 110 clubs, 5,000 dancers and 150 callers in Japan.

Normally each club holds regular meetings once a week and they practice dancing for three hours from 6:00 to 9:00 PM, at three sets on the average. Club dues is 200-300 yens by the month and allowance is scarcely paid to callers in almost all the cases.

In regard to the level of square dance, though it differs among them all over the country, 75 basic average is general. There are a few clubs that aim at 200-400 basics.

As to organization, "All Japan Square Dance Contact Conference" belongs to "Japan Folk Dance Federation" and all activities are managed here. While this conference elects the officers for management from various places in Japan, it sponsors "All Japan Square Dance Convention" and issues various kinds of material and organs. Besides this central conference, callers' associations and dancers' associations exist at every district in Japan, which are managed of themselves. All Japan Square Dance Convention is held for three days once a year where His and Her Highnesses Prince Mikasa participate and who are honorary presidents of this conference.

What are carried out at the convention are square dance workshop, round dance workshop, Jamboree and All Japan Instructors Conference and participants are about 500 to 600 dancers every year. We held 12th convention this year.

Besides these activities, each club holds beginners' class once or twice a year in order to increase its members. Term for this class is about 15 weeks and it aims at 75 basic as a final target. They mainly use gymnasium of school, public hall, etc., but it is very difficult to secure the places of meeting regularly. In the existing circumstances we have no place to hold a meeting on a large scale.

Caller, Organization Officer for the All Japan Callers' Association and author of this article, Masaru Wada and his lovely wife, Yumiko.



We decided 75 + 10 of this year at All Japan Square Dance Instructors Joint Conference and indicated as follows: Flutter Wheel, Scoot Back, Walk and Dodge, Zoom, Cloverflo, Curlique, Sweep a Quarter, Spin Back, Fan Back, Diamond Circulate.

Under the situations mentioned above, we have participated for the first time in the 23rd National Convention held in June, 1974, at San Antonio. We have learned many things from the welcome and hospitality that many people who participated in the convention as well as the persons in charge of management extended to us. They were too much to say and very surprising to us. We believe that what we have learned at the convention can be shown to you some day as a fruit when you come to Japan in future and dance with us.

What a wonderful thing it is to make friends through square dance and form warm human relationship! It is our belief that activities of square dance will gain force more and more and beautiful flowers of square dance will blossom at every place all over the country.

In the end we would like to express our gratitude for the earnest instructions and friendship that many of the U.S. instructors extended to us. At the same time we sincerely hope to dance and make friends with you when you come to Japan. We are looking forward to seeing you in the future.

*Sayonara*



Square dancers in Japan have their own square dance publication, too. This one contains various news items, a workshop section, articles, instructions for the ladies on how to make a square dance dress, a flyer on a special event, etc.



# LADIES ON THE SQUARE

## A MAN'S SQUARE DANCE SHIRT

By Lorraine Melrose



**O**NE OF MY FAVORITE projects in square dance sewing is making a shirt for my husband. In fact, I generally make the shirt before my dress.

Now, please don't say that making a shirt isn't for you. It really isn't that difficult, especially with the newer patterns for men's wear and the great emphasis upon and interest in sewing for men. There are many helps available in the fabric stores — patterns designed to make the task easier; store lectures and lessons; special notions; etc.

In the pattern line one change that is especially helpful to all, but particularly for those of you who have great hesitancy about making men's shirts, is the simpler collar now shown with so many men's shirt patterns.

### New Helps

A dress shirt pattern which is the basis for square dance shirts, has generally had a collar that had two parts to it: the collar and the stand. In many of the patterns, these two parts have been combined, making your sewing task that much easier.

Another help is that flat-felled seams are not being shown as much as before. This should be a great encouragement to many. A regular seam, as found in a blouse or dress, is now used, sometimes with a zig-zag or other finish on the edge.

Buy your shirt pattern according to the neck size of the ready-to-wear shirt you normally purchase. The sleeve length can be individually adjusted for each pattern.

Sleeve length is measured from the middle of the back neck, out to the shoulder edge and down the outside of the arm, with the arm bent slightly at the elbow. On your pattern, measure from the center back to the seam line at the shoulder; then measure the sleeve pattern from seam line at the shoulder to seam

line at the cuff; finally measure the cuff from seam line to seam line. Be sure you do not include any seam allowance in the measurement. If needed, lengthen or shorten the sleeve at the designated place on the pattern.

You will need to interface your collar, cuffs, pocket flaps, the top hem area of the pockets, and the front band of the shirt. This can be done either with a non-woven or woven interfacing material. If you use woven fabric, be sure to keep the grain line straight. I usually use light-weight Pellon. There are also several fusible interfacings, both woven and non-woven. Follow directions for fusing very carefully.

Pearl snaps are available at most notion counters. These may be your greatest expense for the shirt. However, one of the nationwide leather and craft chains has them available in bulk, which is much less costly. You can purchase a tool which makes attaching them quite simple.

Prepare your fabrics and notions by pre-shrinking (with detergent). Non-wovens will not shrink. The following is an order of construction I find very workable. I try to do as much detail work on small units before joining them together. I find that it is much easier to handle your garment. As an example, putting the pockets onto the shirt fronts before doing any other sewing on the front pieces, as compared with putting them on after the shirt is all together.

### Order of Construction

1. Assemble collar, cuffs, pocket flaps, and pocket tops, with interfacing.
2. Prepare pockets and sew to shirt front.
3. If pattern has them, sew back darts.
4. Sew shoulder seams, with wrong sides of fabric together, if you are having yokes.

*(Please turn to page 59)*



# ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

## South Dakota

An annual affair is the Kampeska Kapers which is held at the Casino Ballroom on Lake Kampeska in Watertown each year. Dates for this year's event are June 20 and 21 and Randy Dougherty will call. Address all correspondence to Clair Brich, 314 3rd Street, N.W., Watertown 57201.

## Iran

The International Women's Club of Iran presented a program of "National Dances" from many countries in June, 1974, at the Teheran Hotel. Sixteen countries were represented, each sponsored by their local embassy. The Teheran Trotters presented the American Square Dance for Her Imperial Majesty, Farah Pahlavi, Empress of Iran. There were weeks of

difficult rehearsals but the group did a superb job of spreading the joy of square dancing. In spite of the hard work all enjoyed the evening very much and were pleased at the opportunity to meet the Empress. —Rich Simmons

## Pennsylvania

The 20th Anniversary Dance of the Christmas City Square And Circle Club was held at Buchanan School in Bethlehem in March. Introduced by President Fisher were Mr. and Mrs. George Van Doren, caller for the Cornhuskers Club for over 25 years; Robert and Doris Lambert with over 20 years of calling dances; and Charles and Clara Eisenhower, with over fifty years of calling and teaching. Charles and Clara were complimented on the many hundreds of persons that they have introduced to square dancing over the years, all the way from the old time barn dancing to modern club style square dancing. Although retired from active calling, the Eisenhauers still dance several times monthly and have attended many of the National Square Dance Conventions.

The Buckaroos of Doylestown once again graduated a new class of dancers in May. This is the fifth consecutive year that the club has held classes, graduating over 25 squares during this period of time. Each class has had a minimum of 30 lessons and the ratio of dancers now active as club members is very satisfactory. Club caller is Buck Fish, assisted by his wife, Edie. —Rose Marie and Joe Varga

The beautiful Bedford Springs Hotel in Bedford, where Presidents and Kings and Queens have danced and played, will ring out with

Members of the Teheran Trotters of Iran, who danced before the Empress during a program of national dances.





# ROUND THE WORLD of SQUARE DANCING

"Allemande Lefts and Scissors to Sidecar" on July 8, 9, and 10. A luxury mini-vacation has been arranged for square and round dancers at this charming and renowned resort. The hotel's convention hall with hardwood floor will be used for dancing. Howie Shirley will call the squares with Ozzie Ostlund cueing the rounds. For information contact Gloria Shirley, 10311 Dunfries Road, Vienna, Virginia 22180.

## Alberta

Dates assigned for the Calgary Stampede Square Dance Roundup for this year are July 4, 5, and 6. In addition to the many things accomplished during the past eight years of this event, this year, with Calgary celebrating its Centennial Anniversary, things will really be hopping by the time the first tip is called. An open invitation is issued to every square dancer who might be planning a vacation trip up Alberta way. Rest assured that you will have a warm and friendly welcome as well as good weather and a bang-up time is guaranteed for one and all. Dancing will take place during the time of the world's greatest outdoor show — the Calgary Stampede.

## Turkey

Caller Gene Chestnut and his wife were surprised to find, upon their arrival in Izmir, an American community of 2,000 people without a square dance club. The basic problem was that there was no caller available until the Chestnuts arrived on the scene. Gene located seven other square dancing couples and

he has formed a group of 50 beginners, starting the class on April 1st. This will be the first organized class in the area and with follow-up classes it is hoped to have a stabilized club and regular dancing in the near future.

## Oregon

In April Valley Squares of Beaverton celebrated their 26th year of square dancing together as a club. This is a two-caller club and although the last charter member has moved away, George Kettner and Chuck Rogers are still calling for the club after more than 20 years. One of the largest clubs in Oregon, the members try to be one of the most friendly. Guests are welcome to all dances, held each first and third Saturday at Aloha Grange. They dance throughout the summer; good sound, wood floor and friendly people.

The Oregon State Summer Festival, "Under the Sky in '75," will be held July 17 to 19 at Bend. Gary Shoemake, Teen Caller Jim Steele and Round Dance Instructors, Harmon and Betty Jorritsma are on the program. Dancing will be held on an outside floor under the sky at Bruin Field. A "new moon" has been ordered for the occasion.

## Mississippi

The Mississippi Gulf Coast 13th Annual Square Dance Festival will be held August 8 and 9 at Pete Fountain's Buena Vista Hotel in Biloxi. Marshall Flippo, Dick Jones and Dave Taylor are scheduled to call. Jim and Bonnie Bahr will be in charge of rounds.

## New Jersey

Lincoln's birthday was a cold, windy, snowy day. 20 members of the 26th National Square



Graduates of the Ding How Square Dance Club in Taipei, Taiwan, dancing with their feet in shoe boxes for their "examination." This club, composed of Chinese and American dancers, welcomed members of the American Square Dance Workshop Grand Orient Tour on their visit to Taipei in April.





Members of the Sashays Square Dance Club in Iona, Idaho, requested and were granted permission to use the upstairs floor of a building for square dancing if they would agree to fix it up. Believed to be the oldest building in the area, the main floor has been used as a store since 1897. The upper floor was used for dancing and basketball games, in fact some of the scores are still posted on the old walls. Cooperation and much hard work by the square dancers transformed the upper floor into a most attractive square dance facility. Entering into the spirit of the project, many area people and firms donated various items.

Dance Convention Committee, led by Chairman Steve and Dorothy Musial, braved the elements for a scheduled inspection of the facilities of the 1977 National Convention in Atlantic City. The trip was most rewarding. There will be greater dancing space than any other convention so far. Among the facilities is the largest stage in the East, a beautiful ballroom capable of dancing 240 squares, and many newly decorated smaller rooms. All this and a breathtaking view of the Atlantic City Boardwalk and the Atlantic Ocean augers well for the 26th National. The committee is aware of the challenge of transforming this huge hall into a great convention site for 1977.

#### Hawaii

On February 2nd the Hawaii Federation of Square Dance Clubs installed its newest club. The Ocean Waves of Millilani Town on the island of Oahu was started from a class taught by Bill Seat and has a present membership of two squares and a class of three squares. Under the leadership of Naaman and Mary Morehouse, the club is extremely active, some couples dancing as much as three or four nights each week. The group dances at the Recreation Center #1 in Millilani Town.

#### Massachusetts

The Chicopee Square Dance Club will hold summer dances each Thursday from 8 to 11 pm (except the 4th Thursday in July) at the Polish American Citizens Club in South Hadley. In Westfield, two clubs have combined to hold dances during the summer months. Pioneer Square Dance Club and the Hi Lighters will alternate with club level dances every Saturday from 7:30 to 10:30 pm at the Stanley Park Pavilion.

#### Arizona

Club callers in the Central Arizona Area are now officially established as a callers' association. The group aims for the promotion of better square dancing and a closer relationship between callers and dancers, as well as other  
(Please turn to page 62)



(Left to right) June Moore and Charles Ward, Queen Belle and King Buoy, at the 6th Annual Square Dance Carnival Ball in Gulfport, Mississippi. (See story, page 66.)



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# *Sets in Order* **WORKSHOP**

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SQUARE AND ROUND DANCING

*June, 1975*

**L**ET'S HEAD FOR the Eastern Seaboard this month and pay a visit to Kip Garvey at Shrewsbury, Massachusetts. Kip started square dancing as a teen dancer over 12 years ago and has been actively engaged in the activity ever since. Try some of these calls, not necessarily original with Kip, but a sampling of the type of figures he enjoys calling.

Heads lead right  
Circle to a line  
Pass thru  
Boys run  
Centers trade  
Split circulate  
Girls trade  
And run  
Couples hinge  
Center couples trade  
Couples hinge  
Boys trade  
Couples trade  
Couples hinge and trade  
Centers pass thru  
Swing thru  
Recycle  
Eight chain one  
Allemande

(62)  
Promenade  
Heads backtrack  
Pass thru  
Sides wheel around  
Everyone wheel and deal  
Step to a wave  
Swing thru  
Boys run  
Cross trail thru  
Allemande left

Sides curlique  
Cast off three quarters  
Fan the top  
Extend the tag  
Scoot back  
Fan the top  
Turn and left thru  
Flutter wheel  
Sweep one quarter  
Box the gnat  
Right and left grand

(60)  
Heads pass thru  
Separate around one  
Lines pass thru  
Wheel and deal  
Girls swing thru  
Turn thru  
Split the boys around one  
Down the middle  
Spin the top  
Swing thru  
Turn thru  
Split the boys around one  
Down the middle  
Spin the top  
Turn thru  
Allemande left

Head men and corner girl forward and back  
Curlique  
Cast off three quarters  
Fan the top  
Turn thru  
Everybody partner tag  
Tag the line in  
Pass thru  
Wheel and deal  
Zoom  
Boys pass thru  
Curlique  
Right and left thru  
Swing thru  
Boys run  
Half tag  
Trade and roll  
Spin chain the gears  
Swing thru  
Boys run  
Girls cast right three quarters  
Diamond circulate  
Flip the diamond  
Recycle  
Curlique  
Walk and dodge  
Partner trade  
Right and left thru  
Dixie style to a wave  
Boys cross run  
Circulate  
Girls circulate  
And trade  
Recycle  
Square thru three quarters  
Trade by  
Allemande left



Four ladies chain  
 Heads slide thru  
 Partner trade  
 Slide thru  
 Partner trade  
 Wheel and deal  
 Double pass thru  
 Cloverleaf  
 Slide thru  
 Sides slide thru  
 Partner trade  
 Slide thru  
 Partner trade  
 Wheel and deal  
 Double pass thru  
 Cloverleaf  
 Curlique  
 Allemande left

## KIP GARVEY



*Kip Garvey's calling experience began when he was still in his teens, calling for teen dances in Lawrence, Massachusetts. In 1966 he organized his first adult club. Besides calling regularly for several home clubs and workshop groups, Kip makes guest appearances throughout the Eastern and Central States, as well as Canada. He and Kathy also appear at various resort and camp and dance weekends each year. He has been fortunate to be featured on the staffs of such festivals and conventions as the Delaware Valley Square and Round Dance Convention, The Star Spangled Banner Festival, Washington Cotillion and Toronto Square and Round Dance Convention. He has also given lectures at numerous callers' clinics and seminars. As a recording artist on the Jay-Bar-Kay label, Kip has to his credit such singing call records as "How Do You Do" and "Let Me Be There." When not calling he is an independent insurance broker in Framingham. Kathy and Kip have been married for six years and have two small daughters, Leanne, 4 years old, and Laura, who is 2 years old.*

Heads square thru four hands  
 Curlique  
 Scoot back  
 Boys fold  
 Ladies chain  
 Right and left thru  
 Dixie style to a wave  
 Boys trade  
 Girls trade  
 Allemande left

Sides square thru four hands  
 Curlique  
 Cast off three quarters  
 Recycle  
 Curlique  
 Scoot back  
 Recycle  
 Swing thru  
 Cast off three quarters  
 Recycle  
 Allemande left

Head ladies chain  
 Head ladies chain right  
 Side ladies chain three quarters  
 Line of three  
 Swing thru double  
 Ends only curlique  
 Those boys run  
 Side men squeeze in line of three  
 Side ladies partner tag  
 Circle up four all the way around  
 Head gents break  
 Pass thru  
 Wheel and deal  
 Girls square thru three quarters  
 Allemande

Sides curlique  
 Cast off three quarters  
 Fan the top  
 Swing thru  
 Turn thru  
 Circle to a line  
 Pass thru  
 Tag the line right  
 Couples circulate  
 Boys trade  
 Couples circulate  
 Girls trade  
 Centers trade  
 Girls trade  
 Half tag  
 Circulate  
 Recycle  
 Swing thru  
 Step thru  
 Grand right and left

### SPECIAL WORKSHOP EDITORS

Joy Cramlet	. . . . .	Coordinator
Dick Houlton	. . . . .	Square Dance Editor
Don Armstrong	. . . . .	Contra Editor
Ken Collins	. . . . .	Final Checkoff



Allemande left  
 Allemande thar  
 Remake the thar  
 Boys run  
 Promenade  
 Boys roll back one  
 Heads tag the line left  
 Slide thru  
 Allemande left

Sides right and left thru  
 Slide thru  
 Curlique  
 Heads pass thru  
 Separate around one make a line  
 Ends circulate  
 Centers partner trade  
 Centers run around the end  
 All eight circulate  
 New centers walk and dodge  
 Wheel and deal  
 Centers pass thru  
 Square thru but on the third hand  
 Right and left grand

#### GNOL

By Cliff Long, Mars Hill, Maine

Heads flutter wheel  
 When you're done curlique, boys run  
 Circle up four to a line  
 Pass thru, tag the line out  
 Wheel and deal  
 Double pass thru  
 Face your partner  
 Pass thru, tag the line out  
 Wheel and deal  
 Boys pass thru, swing thru  
 Centers trade, girls run right  
 Slide thru, left allemande

Ron Mennie, Box Hill North, Victoria, Australia sends us these two dances.

#### FLUTTER TOP

Heads flutter wheel  
 Sweep a quarter, pass thru  
 Swing thru, spin the top  
 Balance, slide thru  
 Right and left thru  
 Dive thru, pass thru  
 Swing thru, spin the top  
 Balance, slide thru  
 Right and left thru  
 Dive thru, pass thru  
 Left allemande

#### R.J. SPECIAL

Heads curlique, boys run  
 Swing thru outside two  
 Boys run, girls U turn back  
 Walk and dodge, tag the line  
 Face in, pass thru  
 U turn back, star thru  
 Cloverleaf then  
 Centers square thru three quarters  
 Left allemande

Using Coordinate, Ray Rogers, Albuquerque, New Mexico, sends us these two dances.

Heads right, circle to a line  
 Curlique, coordinate  
 Girls circulate  
 Bend the line, star thru  
 Square thru three quarters  
 Allemande left

Heads right, circle to a line  
 Curlique, coordinate  
 Wheel and deal, curlique  
 Walk and dodge, partner trade  
 Star thru, dive thru  
 Square thru three quarters  
 Allemande left

#### SINGING CALL

#### BACK HOME AGAIN

By Bob Vinyard, Bridgeton, Missouri

Record: Red Boot #179, Flip Instrumental with  
 Bob Vinyard

OPENER, ENDING

Circle left  
 Reverse back single file and then  
 All four girls backtrack one time around  
 Box the gnat, pull by  
 Left allemande, weave the ring  
 Weave in and out meet that pretty Jane  
 Do sa do and then you promenade  
 Sometimes this old town feels  
 Like a long lost friend  
 Gee it's good to be back home again

MIDDLE BREAK

Sides face grand square  
 The sweetest thing I know of  
 Just spending time with you  
 It's the little things  
 That make a house a home  
 Like a fire softly burning  
 Just holding hands with you  
 It's the light in your eyes  
 That makes me warm, four ladies chain  
 Turn a girl and then chain her back  
 And all promenade  
 Sometime this old town feels  
 Like a long lost friend  
 Gee it's good to be back home again

FIGURE:

One and three promenade halfway round  
 Down the middle square thru four hands  
 Be sure it's four  
 Swing thru the outside two  
 Boys run to the right, wheel and deal  
 Square thru three hands  
 Trade by and swing  
 Swing the corner lady, promenade  
 Sometimes this old town feels  
 Like a long lost friend  
 Gee it's good to be back home again.

SEQUENCE: Opener, Figure twice, Middle break,  
 Figure twice, Ending.



# ROUND DANCES

## SWEET GEORGIA — Hi-Hat 935

**Choreographers:** Frank and Phyl Lehnert

**Comment:** A lively two-step in the easy class, to the tune "Sweet Georgia Brown," done in a bouncy rock rhythm.

### INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED facing LOD, —, Touch, —;

### DANCE

1-4 Fwd Two-Step; Fwd-Two Step end M facing WALL Lead hands joined; Side, —, Back face RLOD, —; Side M face WALL, —, Thru to CLOSED, —;

5-8 Side, Close, Fwd, —; Side, Close, Thru, —; Turn Two-Step; Turn Two-Step end in SEMI-CLOSED facing LOD;

9-12 Repeat action meas 9-12 except to end in OPEN facing LOD;

13-16 Circle Away Two-Step; Together Two-Step to BUTTERFLY M face WALL; Side, —, Close, —; Side, Behind, Side, Thru to OPEN facing LOD;

17-20 Step Fwd, —, Point, —; Back, Close, Fwd, —; Step Fwd, —, Point, —; Back, Close, Fwd, —;

21-24 Side, —, Behind, —; Side, Close, Side, —; Basket Ball Turn, 2, 3, —; Together Two-Step to BUTTERFLY M face WALL;

25-28 Side, —, XIF, —; Toe, Heel, XIF, —; Side, —, XIF, —; Toe, Heel, XIF, —;

29-32 Side, Close, Side, Knee; (L Spin end facing COH) Side, Close, Side, Touch to CLOSED; Side, Close, Side, —; Side, Close, Thru to SEMI-CLOSED facing LOD, —;

SEQUENCE: Dance goes thru twice plus Tag.

Tag:

1-2 SEMI-CLOSED Walk Fwd, —, 2 to face WALL and partner, —; Side, Close, Apart, —.

## HOW DEEP IS THE OCEAN — Hi-Hat 935

**Choreographers:** Charlie and Nina Ward

**Comment:** Excellent big band music and a contemporary routine for the experienced dancer.

### INTRODUCTION

1-4 CLOSED M facing WALL Wait; Wait; Side, Close, Side, Touch; Side, Close, Side, Touch;

### PART A

1-4 Side, —, Close, Step/Step; Side, —, Thru, —; Side, —, Close, Step/Step; Side, —, Thru, —;

5-8 Side, Close, Cross to SIDECAR M face RLOD, —; Side, Close, Cross to SEMI-CLOSED facing LOD, —; CLOSED M face LOD Pivot, —, 2 M face WALL, —; Side, Close, Side, Close;

9-12 Side, Behind, Side, Front; Pivot, 2 face LOD in SEMI-CLOSED, Fwd, 2; Fwd, Close, Back, —; Back, Close, Fwd, —;

13-16 Fwd, Close, Back, Close end SEMI-CLOSED; Fwd, —, 2 to CLOSED M face WALL, —; Side, Behind, Side, Thru; Pivot, —, 2, —;

### PART B

1-4 Repeat action meas 1-4 Part A;

5-8 Side, Close, Cross to SIDECAR M face RLOD, —; Side, Close, Cross to BANJO M face LOD, —; Fwd, Lock, Fwd, Lock; Fwd, —, 1/4 R Turn M face WALL in CLOSED, —;

9-12 Side, Close, Fwd, —; Side, Close, Back, —; (Breakaway) Side/Turn face RLOD in LEFT-OPEN, —, Rock Back, Recov; Side/Turn to face LOD in OPEN, —, Rock Back, Recov end in BUTTERFLY M face WALL;

13-16 Fwd, Lock, Fwd, Lock; Turn (Back to Back), —, Side, Behind; Turn (Face to Face), —, Side, Behind end in SEMI-CLOSED facing LOD; Fwd, —, 2 to CLOSED M face WALL, —;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1-6 Side, —, Close, Step/Step; Side, —, Thru, —; Side, —, Close, Step/Step; Side, —, Thru, —; Side, —, Draw, Close; Apart, Point, —, —.

## OUR LOVE — Grenn 14209

**Choreographers:** Fred and Hazel Christopher

**Comment:** Music has the big band sound. The two-step routine is interesting yet not difficult. Eight measures are repeated.

### INTRODUCTION

1-4 CLOSED M face WALL Wait; Wait; (Twirl) Side, Behind, Side, Touch; (Reverse Twirl) Side, Behind, Side, Touch;

### PART A

1-4 Side, Close, Fwd, —; Side, Close, Back, —; Side, Close, Side, Close; Side, Close, Cross Thru/Check to LEFT-OPEN facing RLOD, —;

5-8 Recov, Side, Cross to SEMI-CLOSED facing LOD, —; (Change Sides) Fwd, Close, Fwd to LEFT-OPEN, —; Fwd, Close, Fwd end M facing COH in CLOSED, —; Side, Draw, Close, —;

9-12 M facing COH repeat action meas 1-4 Part A;

13-16 Repeat action meas 5-8 except to end with Twirl and CLOSED M facing LOD;

### PART B

17-20 Fwd, Close, Fwd, —; Fwd, Close, Fwd, —; Side, Close, Cross to SIDECAR, —; Side, Close, Cross/Check to BANJO, —;

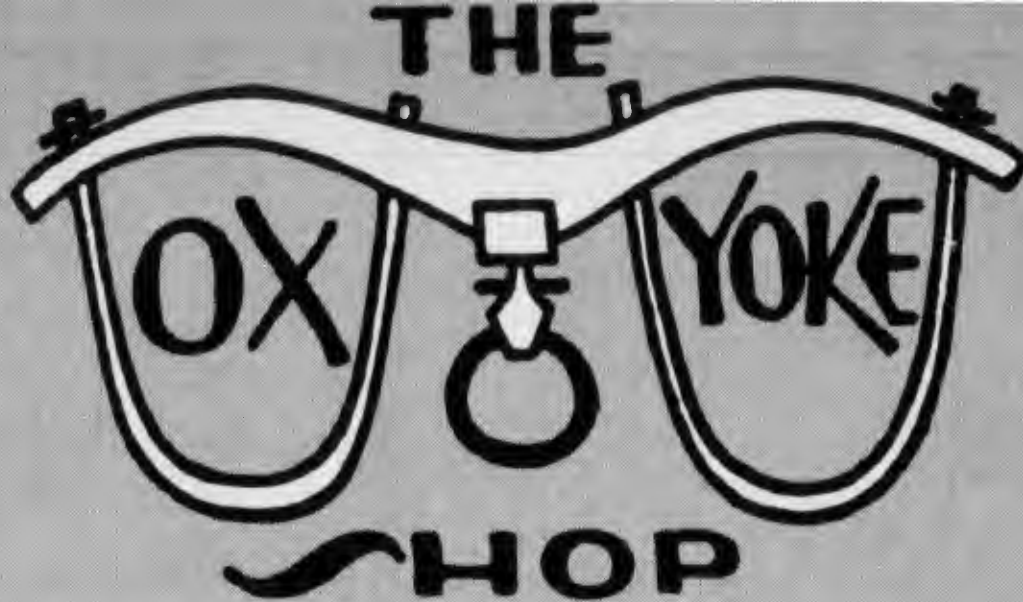
21-24 Behind, Side, Fwd, Lock; Walk Fwd, —, 1/4 R Turn M face WALL, —; (Twirl) Side, Behind, Side, Touch; (Reverse Twirl) Side, Behind, Side, TOUCH to CLOSED;

25-28 Fwd, Twist, Point, —; Back, Close, Fwd, Touch; Side, Behind, Side, Front; Pivot, —, 2 end M facing WALL, —;

29-32 Turn Two-Step; Turn Two-Step face LOD  
(Please turn to page 43)



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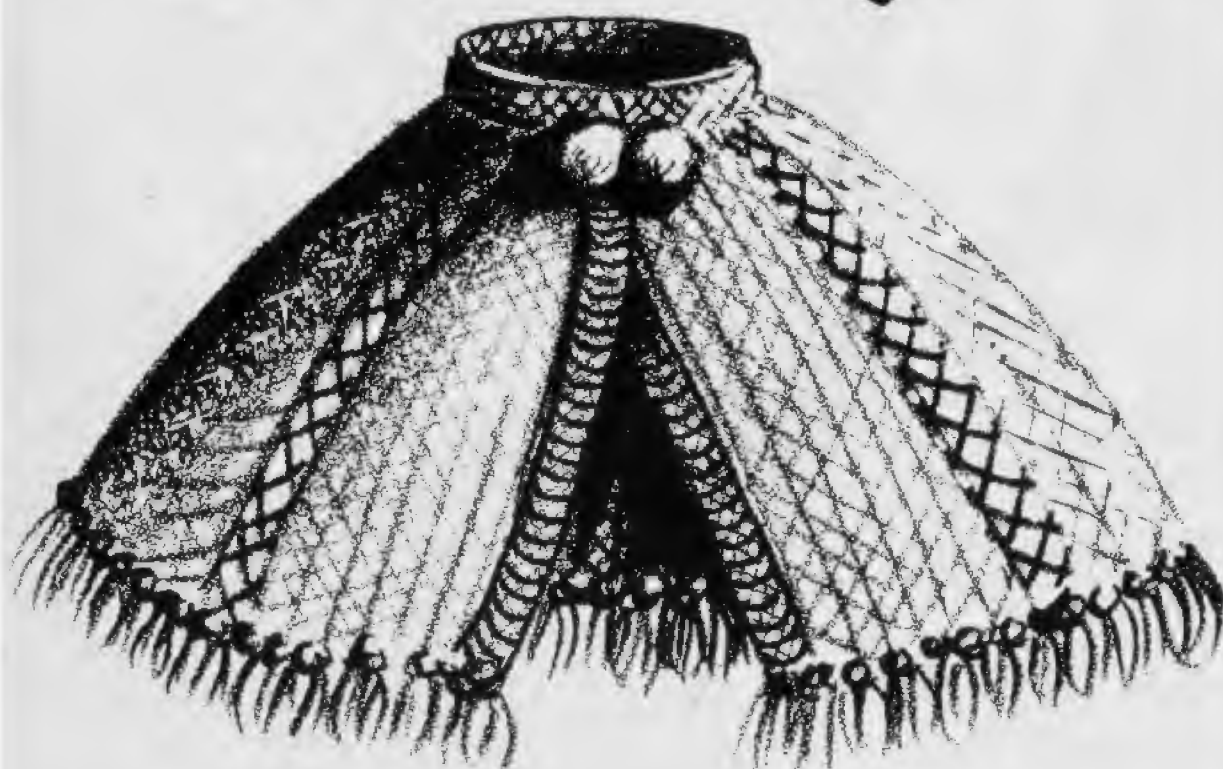
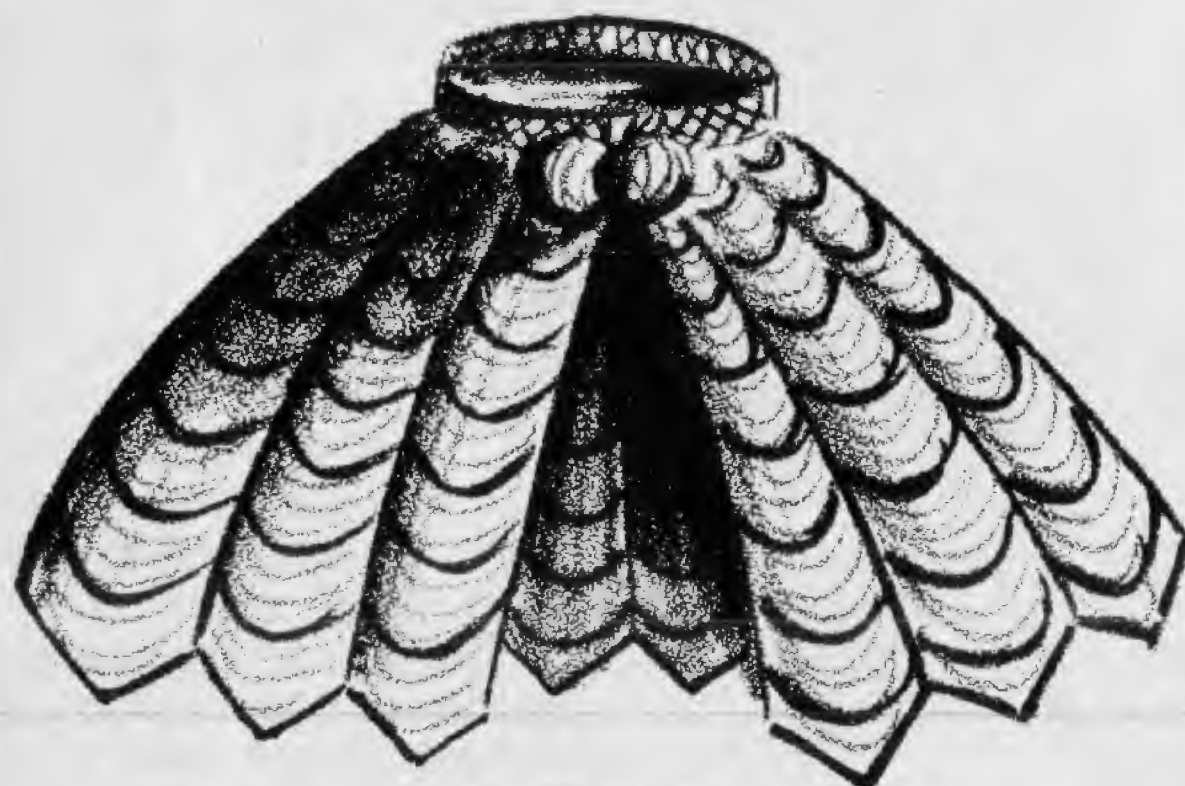
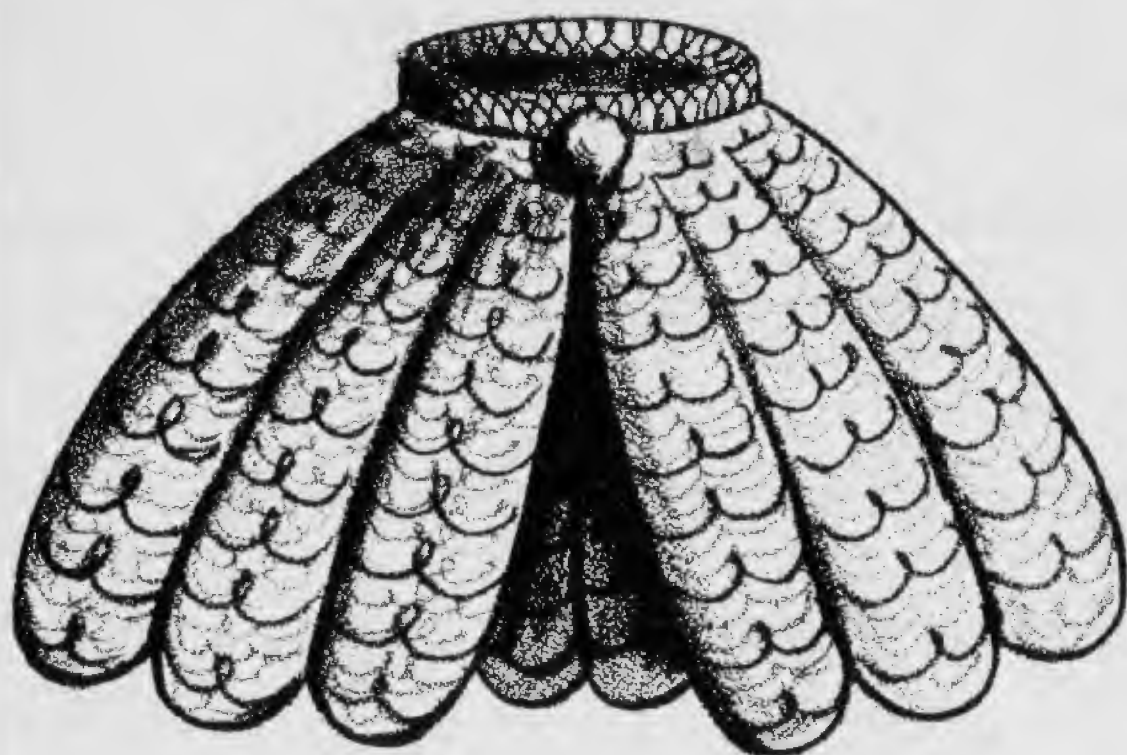
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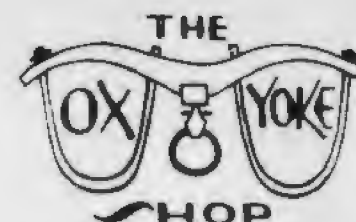
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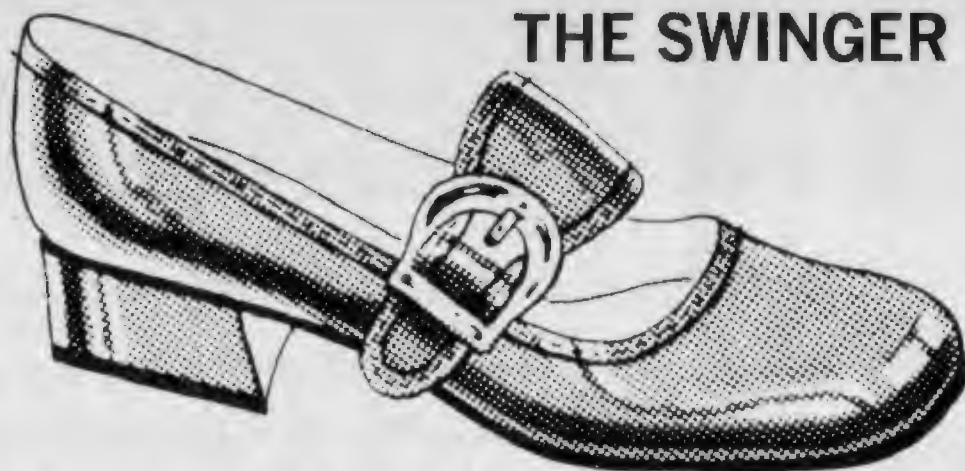
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**Cover Page** — 5B Blouse **\$8.50**    9B Blouse **\$7.98**    Patch Skirt—Stock almost depleted.

**Page 2** — 1404 now **\$31.98**    Extra sizes **\$34.98**    900—No longer available.  
43B-36S Perma Press material.

**Page 3** — 145—No longer available    P442—Short supply at **\$25.98**.

**Page 4** — 261 and 137 no longer available.

**Page 5** — 1206 is **\$24.98** and **\$27.98**    144—No longer available.

**Page 6** — 155 Gored skirt in Purple, Orange or Navy now **\$10.98** and **\$11.98**.  
Matching blouse is **\$6.98** and **\$7.98**    52 Skirt is now **\$9.98** and **\$10.98**.  
34 Blouse is now **\$8.98** in all sizes.  
640 Skirt is **\$10.98** in Extra Large    640B Blouse is **\$6.98**.

**Page 7** — 6B Blouse now **\$6.98**    2B Blouse is **\$6.98**.  
D6521 Blouse is **\$6.98**    B100 Belt is **\$2.50**.  
(In ordering cincher belt — Please give waist measurement.)

**Page 8** — 578 now **\$9.98**    588 now **\$21.98**    590 now **\$14.98**    580 now **\$19.98**.  
TS no longer available    Petti Pak now **\$1.75**.

**Page 9** — 650 — Short supply    649 now available in size 40 also.  
N20 is **\$6.98**    N21 now **\$7.98**    N22 now **\$8.50**    N24 now **\$7.98**.

**Page 10** — All Coast shoes increased **\$1.00**    S3-685 dropped.  
Tote towels now **\$.89** each    L8016 Purse — dropped.

**Page 11** — No. 17 now **\$6.98**    No. 32 now **\$6.98**    No. 31 now **\$6.98**.  
No. 18 now **\$5.98**    No. 178 Petticoat now **\$6.98**.  
No. 32 Skirt can be had in Red or Navy.

**Page 12** — LK Shirt now **\$12.98**    SQ, FL and BT shirts now **\$14.98**.  
No. 650 now **\$10.98** and **\$11.98**    No. 640 is now **\$10.98**.  
Men's Pants—No longer available    1260 low boot, dropped.  
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**Page 13** — No. 839 Buckle is **\$3.50**    25005 is 1¼" belt and 26004 now **\$5.00**.  
No. 102 Tie—No more Black    Initial Leather Bolo Tie now **\$1.50**.

**Page 14** — No. 4301—Ring or slide not supplied with scarf.  
No. 4301 Apache scarf — Cross out Tan.

**Page 15** — 1st Column: All \$1.50 items now **\$2.00**    TH38 now **\$3.50**.  
2nd Column: EX41 Dangle—No background — **\$2.00**.  
3rd Column: H25 now **\$3.50**.  
4th Column: E127 now **\$4.50**    E59 now **\$3.00**  
H12 now **\$3.50**    L45 now **\$3.00**.  
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6th Column: All \$1.50 items now **\$2.00**    E40 Dangle, no background, **\$2.00**.

**Page 16** — Round Dance Manual now **\$5.00**    Burleson Encyclopedia now **\$6.00**.  
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**\$1.75** according to size (Give color choice).



### **(OUR LOVE, continued)**

in SEMI-CLOSED; (Twirl) Walk Fwd, —, 2, —; 3, —, 4 end M facing WALL, —;  
SEQUENCE: Dance goes thru twice plus Ending.  
Ending:

- 1-4 SEMI-CLOSED Fwd, Close, Fwd, —; Fwd, Close, Fwd, —; Side, Behind, Side, Front; Apart, —, Point, —.

### **WE'VE GOT HAPPY FEET — Grenn 14209**

Choreographers: Chet and Barbara Smith

Comment: Peppy music and two-step routine. Twelve measures are repeated.

#### **INTRODUCTION**

- 1-4 OPEN-FACING Wait; Wait; Step Apart, —, Point, —; Together to BUTTERFLY M facing WALL, —, Touch, —;

#### **DANCE**

- 1-4 Balance Apart facing LOD, 2, 3, —; Roll Across, —, 2 to LEFT-OPEN, —; Balance Apart, 2, 3, —; Balance Together to BUTTERFLY M facing COH, 2, 3, —;  
5-8 Side, —, Behind, —; Side, —, Behind, —; Step, —, Brush, —; Face, —, Close, —;  
9-12 Repeat action meas 1-4:  
13-16 Repeat action meas 5-8 except to end in SEMI-CLOSED facing LOD:  
17-20 Walk Fwd, —, 2, —; 3, —, Brush, —; Walk Back, —, 2, —; 1/4 R Turn face WALL in CLOSED, —, Touch, —;  
21-24 Pivot, —, 2, —; 3, —, 4 to SEMI-CLOSED facing LOD, —; Fwd, —, Close, —; Back, —, Close, —;  
25-28 Fwd Two-Step; Fwd Two-Step end M facing WALL; Side, —, Behind, —; Side, —, Front end in SEMI-CLOSED facing LOD, —;  
29-32 Repeat action meas 25-28:  
SEQUENCE: Dance goes thru twice. Second time thru after last step of vine blend to SEMI-CLOSED Tap toe behind foot.

### **PETITE WALTZ — MacGregor 5034**

Choreographers: Charlie and Edna Batchelor

Comment: A Viennese tempo with left face turning waltzes. The music is lively.

#### **INTRODUCTION**

- 1-4 OPEN-FACING Wait; Wait; Apart, Touch, —; Together to BUTTERFLY M face LOD, Touch, —;

#### **PART A**

- 1-4 Step Swd twd COH, Swing, —; Step Swd twd WALL, Swing, —; Solo Roll twd COH, 2, 3; Touch, —, —;  
5-8 Step Swd twd WALL, Swing, —; Step Swd twd COH, Swing, —; Solo Roll twd WALL, 2, 3 end in CLOSED M facing LOD; Touch, —, —;  
9-12 Balance Fwd, Touch, —; Balance Back, Touch, —; (L) Waltz Turn; (L) Waltz Turn end M facing LOD;  
13-16 Repeat action meas 9-12 Part A:

#### **PART B**

- 1-4 Run Fwd, 2, 3; Side, Close, Cross; Run Fwd, 2, 3; Side, Close, Cross;

- 5-8 Fwd, 2, 3; Touch, —, —; Fwd, 2, 3; Touch, —, —;

- 9-12 (L) Waltz Turn; (L) Waltz Turn; (L) Waltz Turn; (L) Waltz Turn end BUTTERFLY M facing LOD;

SEQUENCE: Dance goes thru twice then Step Apart and Point.

### **MAY EACH DAY — Telemark 897**

Choreographers: Emmett and Monette Courtney

Comment: Good music and the waltz routine has some international figures.

#### **INTRODUCTION**

- 1-4 CLOSED M face LOD Wait; Wait; Break-away, 2, 3; Side, Draw (Rise), Touch;

#### **PART A**

- 1-4 Fwd Waltz; Fwd, 1/4 Turn face WALL, Close; 1/4 R Turn M face RLOD, Rock Swd, Recov face COH; Side, Draw (Rise) face LOD, Touch;  
5-8 (L) Waltz Turn; (L) Waltz Turn end M face WALL; Whisk, 2, 3; Wing, 2, 3;  
9-12 Open Telemark, 2, 3; Fall Away, 2, 3; Slip Pivot, 2, 3 BANJO M face RLOD; Fwd Waltz end in SEMI-CLOSED;  
13-16 Fwd Waltz; (XIF to REV SEMI-CLOSED) Fwd Waltz; Twinkle Thru, 2, 3 to end in SEMI-CLOSED facing LOD; Pickup to CLOSED, 2, 3;  
17-20 Repeat action meas 1-4 Part A:  
21-24 Repeat action meas 5-8 Part A:  
22-28 Repeat action meas 9-12 Part A:  
29-32 Repeat action meas 13-16 Part A:

#### **PART B**

- 1-4 Fwd, Side, Close; Back, 1/4 Turn face COH, Close; Fwd, Side, Drag Hesitation; CONTRA BANJO Back, Back/Lock, Back;  
5-8 Back, Back/Turn face LOD, Fwd; Fwd, Fwd/Lock, Fwd; Manuv, 2, 3 to CLOSED M face RLOD; Back, R Turn M face DIAGONAL LOD and COH, Draw;  
9-12 (L) Waltz Turn end BANJO M face DIAGONAL WALL and LOD; Front, Side, Behind end in SIDECAR M facing WALL and RLOD; (Under, 2, 3) Side, Behind, Fwd; (Continue Under, 5, 6 to face COH) Fwd, 2, 3 end in CLOSED to face WALL;  
13-16 Dip, Twist to REV SEMI-CLOSED, —; Recov, (Twirl) Close, 2; Back, Draw, —; Turn M face LOD, Fwd, Fwd.  
SEQUENCE: A - B - meas 1-7 Part A, then Thru, Face, Touch.

### **LOVE STORY TANGO — Telemark 897**

Choreographers: Paul and Laura Merola

Comment: A nice routine with a little different tango movements. Very pleasant music.

#### **INTRODUCTION**

- 1-4 CLOSED M face LOD Wait; Wait; Corte, —, Recov, —; Fwd, Side, Draw, —;

#### **PART A**

- 1-4 (R Twirl end SEMI-CLOSED) Side, Behind, Side face COH and LOD, —; (Around, 2, 3 —;) Hook, —, —, — end



- M face RLOD and WALL; (R Twirl end SEMI-CLOSED) Side, Behind, Side, —; (Around, 2, 3 end in BANJO facing RLOD, —;) Hook, —, —, —;
- 5-8 Fwd, —, Fwd, —; Fwd to LOOSE-CLOSED, Side, Draw, —; Continue Draw and Lock, —, Flick/Thru end in SEMI-CLOSED face LOD, —; Pickup to CLOSED M facing LOD, Side, Draw, —;
- 9-12 Repeat action meas 1-4 Part A:
- 13-16 Repeat action meas 5-8 Part A:
- PART B
- 1-4 Fwd end in SEMI-CLOSED facing LOD, —, Fwd, —; Lead hands joined (XIF, Side, Draw, —;) Close, Side, Draw, —; Fwd, —, Fan/Thru face RLOD in SEMI-CLOSED, —; Step, Swing, Cross, Cross;
- 5-8 Point, —, Thru, —; Gaucho, 2, 3, 4; 5, 6, 7, 8 end M facing WALL in CLOSED; Fwd, Side, Draw, —;
- PART C
- 1-4 Fwd to SEMI-CLOSED, —, Manuv to CLOSED, M face RLOD, —; (Pivot, 2, Toss Out face RLOD, —;) Pivot, 2 Lead hands joined, Point face LOD, —; Identical footwork (1/2 L Spin to SKATERS face LOD, Flick, Fwd, —;) —, Flick, Step Fwd, —; Step Fwd, —, Point, —;
- 5-8 Cut, Back, Cut, Back; (Back, —, Point, —;) Turn M behind in SHADOW, —, Point, —; XIF to LEFT SKATERS facing LOD and WALL, Side face RLOD and WALL, Dip Back, —; (Recov, —, Stamp but do not take weight, —; Manuv L face LOD in CLOSED, —, Stamp, —;

SEQUENCE: Dance goes thru twice. Second time thru throw M's R arm and W's L twd WALL.

#### PARTNER SPECIAL

By Kenny Downs, Scotia, New York

Heads lead to right  
Circle up four to a line  
Pass thru, partner tag  
Cloverflo, partner trade  
Partner tag, partner trade  
Partner tag, cloverflo  
Partner tag, partner trade  
Pass thru, partner tag  
Cloverflo, partner trade  
Partner tag, partner trade  
Partner tag, cloverflo  
Partner tag, partner trade  
Left allemande

Try these two by Gene Pearson, Groves, Texas

Heads square thru, swing thru  
Scoot back, fan the top  
Right and left thru, star thru  
Square thru four hands  
Bend the line, swing thru  
Spin the top, right and left thru  
Swing thru, scoot back  
Fan the top, right and left thru  
Pass thru, U turn back  
Pass thru, left allemande

Heads spin the top, swing thru  
Right and left thru, pass thru  
Swing thru, girls circulate  
Boys trade, curlique  
Boys run, curlique  
Coordinate, bend the line  
Pass thru, tag the line  
Leads turn back, curlique  
Cast off three quarters  
Scoot back, fan the top  
Spin the top, eight circulate  
Swing thru, boys run  
Wheel and deal  
Square thru three quarters  
Trade by, curlique  
Girls run, curlique  
Boys run, left allemande

#### NEW FOREST

By Johnny Hayes, Christchurch, England

Heads lead right, circle to line of four  
Star thru, do sa do to ocean wave  
Spin chain thru (boys)  
Spin chain thru (girls)  
Recycle, centers U turn back  
Do sa do to ocean wave  
Swing thru, recycle  
Swap around, allemande left

#### SINGING CALL

#### LET A SMILE BE YOUR UMBRELLA

By Earl Johnston, Vernon, Connecticut

Record: Grenn #12147, Flip Instrumental with Earl Johnston

OPENER, MIDDLE BREAK, ENDING  
Allemande left and an allemande thar  
Go right and left and make a star  
Men in the middle and  
Roll them down the line  
Shoot the star go forward two  
Go right and left and  
Make an allemande thar and  
Back in boys that's fine  
Shoot the star  
Grand right and left you go round  
Now when you meet her, promenade along  
Let a smile be your umbrella  
On a rainy rainy day

#### FIGURE:

Head two couples square thru four hands  
Around in the middle you do  
When you get to the corner do sa do  
Make a wave and balance there  
And then swing thru  
\* — — Scoot back right now — —  
Recycle and then  
Swing the corner lady round  
Allemande left come back one and  
Promenade the town  
Let a smile be your umbrella  
On a rainy rainy day

\*Note, the pauses are for timing.

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.



## CONTRA CORNER

### CASTING PRETORIA

By Don Armstrong

Formation: 1-3-5-etc. couples active but not crossed over.

Record: Shaw 183

Intro — — — —, Active couples do sa do

1-8 — — — —, Active couples swing in the center

9-16 — — — —, Put her on the right go down in fours

17-24 — — Actives wheel ends turn, — — fours come back

25-32 — — Cast off, men cast thru and back to place

33-40 — — — —, Inactives cast down and back to place

41-48 — — — —, Ladies cast thru and back to place

49-56 — — — —, Actives cast up and back to place\*

\*Caller indicates ON AT THE HEAD every second and alternate sequence through the dance.

Here are two different dances by Darrell Hedgecock, San Jose, California.

### NORTHERN EIGHTS (53)

Four ladies chain three quarters round

Men star left full around

Back by the right

Turn new partner by the left

Ladies star right full around

Do paso, gents swing in allemande thar

Slip the clutch

Turn corner left full around

Do paso, roll promenade

Heads wheel around, pass thru

Couples turn left, promenade

Sides wheel around, pass thru

Couples turn left, promenade

Ladies roll back, pass one by

Right and left grand

Twirl promenade

### SAN MATEO FOUR BY EIGHTS (47)

Sides right and left thru

Heads promenade halfway round

Come down the center

Square thru three hands

Separate around just one

Lines pass thru, bend the line

Square thru four hands

Outsides California twirl

Centers pass thru, half square thru

Bend the line

Centers half square thru

Ends star thru, same four U turn back

Box the gnat, hang on pull by

Courtesy turn the lady you meet

Four ladies grand chain

Sides star thru

Square thru three hands

Pass thru, California twirl

Allemande left

### AZORE (68)

By Dick Clements, Lajes Field, Azores Islands

Sides half sashay

Square thru one half

Slide thru with outsides (same sex)

Centers box the gnat

Square thru three quarters

While the ends cross fold

Allemande

### COME ON NOW

By Ed Curran, West Palm Beach, Florida

Head ladies chain

Heads square thru three quarters

U turn back, star thru

Circle to a line, flutter wheel

Slide thru, right and left thru

Pass thru, trade by

Circle to a line, curlique

Single file circulate one position

Boys run, left allemande

### NICE AND EASY

By Jim Davis, Kent, Washington

Four ladies chain three quarters

Heads square thru four hands

Star thru, make lines of four

Curlique, coordinate

Bend the line

Square thru four hands

Give a right to partner

Pull by, allemande left

## SINGING CALL

### JACK IN THE BOX

By Nate Bliss, Yucaipa, California

Record: Blue Star #2001, Flip Instrumental with Nate Bliss

OPENER, MIDDLE BREAK, ENDING

Four ladies chain

Straight across you go

Chain the ladies right back home and

Allemande left that corner

Go forward two and then

Turn back one, do a curlique

To an alamo and you balance there

or

To an alamo with a chicken hop

Swing thru, you're gonna balance and

Swing thru, swing your partner my friend

Promenade around the ring you pop

Just like a jack in the box

FIGURE:

Heads promenade halfway you go

Lead to the right, circle four

Make a line, go forward up and back

Then you do the right and left thru

Turn the girl and then pass thru

Tag the line, peel off

Then the corner you swing

Left allemande, promenade that old ring

Promenade around the ring you bop flop clop

Just like a jack in the box

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.



### HOOSIZZIT

By Dick Hamilton, Deer Lodge, Montana  
Four couples flutter wheel  
Four couples California twirl  
One and three separate, face the sides  
Pass thru, trade by  
Outsides California twirl, centers in  
Cast off three quarters round  
Star thru, pass thru  
Right and left thru  
Left allemande

These two by Tom Hightower, Sacramento, California will keep you busy.

Heads pass thru, go around one  
Line of four, pass thru  
Wheel and deal, girls zoom  
Boys pass thru, curlique  
Recycle, curlique  
Scoot back, boys run  
Pass the ocean, swing thru  
Boys run, couples hinge  
Triple trade, partner hinge  
Coordinate, boys run  
Boys trade, girls trade  
Girls run, left allemande

Heads lead right and  
Veer to the left  
Couples hinge and triple trade  
Boys run, boys trade  
Spin the top  
Spin chain the gears  
Girls cross fold, left allemande

Ed Fraidenburg, Midland, Michigan uses Diamond Circulate in the following two dances.

Four ladies chain three quarters  
Heads pass thru, round one to a line  
Pass thru, three quarter tag  
Leads turn right, diamond circulate  
Center men trade, other six circulate  
Those in the wave swing thru  
Center girls trade, other six circulate  
Diamond circulate, those in wave swing thru  
Cast off three quarters  
Wheel and deal, swing thru  
Men run, left allemande

Heads square thru  
Circle half to a two-faced line  
Girls cast off three quarters  
Center girls trade, other six circulate  
Diamond circulate  
Those in the wave swing thru  
Men trade, other six circulate  
Diamond circulate  
Those in the wave swing thru  
Cast off three quarters  
Wheel and deal  
Centers U turn back  
Square thru three quarters  
Left allemande

### NADA

By Thor Sigurdson,  
Emerson, Manitoba, Canada  
Heads promenade halfway round  
Down the middle and swing thru  
Spin the top and step ahead  
Do sa do to an ocean wave  
Swing thru then  
Girls trade and boys trade  
Curlique and boys run  
Reverse flutter wheel  
Half square thru and trade by  
Split those outside two  
Around one to a line of four  
Star thru and California twirl  
Hey man allemande

### ALWAYS SOMETHING (75)

By Bruce Welsh, New Orleans, Louisiana  
Four ladies chain three quarters  
Couple number one, face your corner  
Box the gnat, square your set  
New one and number three, pass thru  
Separate go around two, make a line  
Pass thru, tag the line  
Cloverleaf, dixie style on a double track  
Make a wave, boys circulate  
Girls trade, girls circulate  
Boys trade, centers trade  
Centers run, promenade  
Heads wheel around, pass thru  
Bend the line, star thru  
If you can pass thru  
Left allemande

### SINGING CALL\*

I'LL HAVE TO SAY I LOVE YOU IN A SONG  
By Jim Purcell, Randolph, Massachusetts  
Record: Top #25310, Flip Instrumental with Jim Purcell  
OPENER, MIDDLE BREAK, ENDING  
Four ladies chain, turn with that girl  
Chain those ladies right on home again  
Join all your hands  
You circle round that old ring  
Now, do an allemande left and then  
You weave that ring, oh, everytime  
I try to tell you I do sa do and promenade  
Well I have to say I love you in a song  
Well in a song  
FIGURE:  
Heads square thru  
Count those four hands you go  
Get around that corner do a do sa do  
Swing thru, then the boys are going to trade  
Scoot back and swing that corner maid  
Swing that corner girl  
Go left allemande you know  
Come back do sa do and promenade  
Well I have to say I love you in a song  
Well in a song  
SEQUENCE: Opener, Figure twice, Middle break,  
Figure twice, Ending.





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**CALLER  
 of the  
 MONTH**

*Elmer Sheffield, Jr. Tallahassee, — Fla.*

**A**FTER ABOUT A YEAR of insistence by friends, Elmer and his wife, Margie, decided to give square dance lessons a try. The very first session began an almost new way of life for them.

As happens so often with our talented callers, Elmer caught the calling fever after dancing for about a year. Under the influence of their then club caller, Johnny Everett, he began to learn a few singing calls.

From that start six years ago, Elmer now calls regularly for four area clubs as well as teaching classes each year. His traveling at present is limited mostly to weekends. He is on the staff at Fontana Village, North Carolina, Rainbow Lake Lodge and Gatlinburg, Tennessee. Elmer is doing several festivals this year and is a member of CALLERLAB.

Elmer has attended callers’ clinics under Bob Van Antwerp, Will Orlich and a week at Frank Lane’s Dance Ranch. He is now recording on the Red Boot label and has to his credit such songs as “Good Morning Country Rain,” “Monday Morning Secretary,” “Riding My Thumb to Mexico,” and “Ain’t Love a Good Thing” as well as others.



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Tallahassee, Florida, is home for Elmer and Margie and they have two children, a son, Bryon and a daughter, Susan. The whole family has met and made new friends through square dancing and truly enjoy the activity.

**(LETTERS, continued from page 3)**

crease. Would that those who are leaders in the square dance field would wake up to this fundamental precept.

Clarence Metcalf  
Spotsylvania, Virginia

Dear Editor:

I believe that square dancing, by its nature, is a "friendly" activity. But too often we have heard people complain that such and such a club is unfriendly, or that so and so is not friendly. The surest cure for this is not to sit back and wait for others to come to you. The person who comes into a room and says, "Well, here I am," has a disadvantage already. How much nicer to walk into a room and say, "Oh, there you are!"

Patrick Acton  
Santa Barbara, California

Dear Editor:

I am confused. In the February issue of SQUARE DANCING you feature Frontier Whirl and California Whirl as being opposite figures. In the 50 Basic Movements, Number 32 Frontier Whirl (California Twirl) is shown as one and the same. I have always taught these as one. Is this a new thing or have I been wrong in using them interchangeably or is the whirl and twirl supposed to indicate the difference?

Glen Hastings  
Pittsburgh, Kansas

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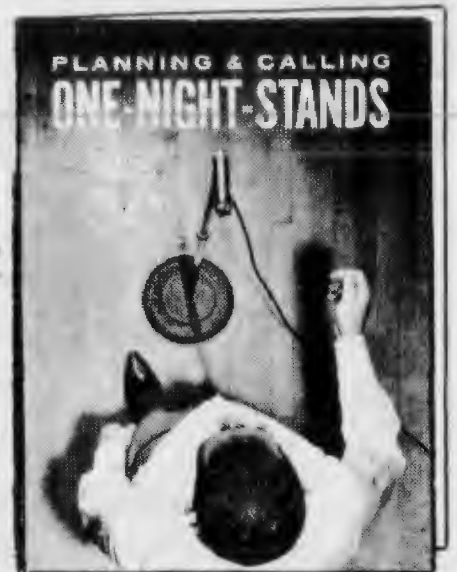
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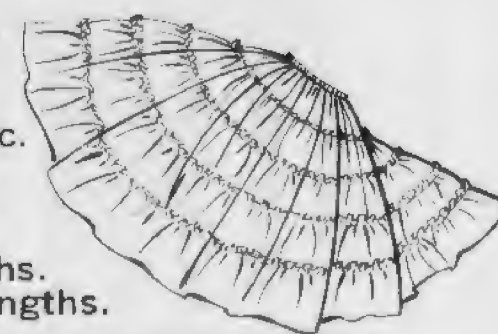
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received on the same subject. Perhaps we can clarify the situation for anyone who is confused about the movements. The two movements which are synonymous are Frontier Whirl and California Twirl. The other movement, California Whirl, involves the use of the man's left hand and the lady's right. It all began years ago with the movement called California Twirl which is done with the lady on the man's right and uses the man's right hand and the lady's left. Later a call came out using opposite hands and starting with the lady on the man's left and it became known as California Whirl. Naturally a good deal of confusion arose because of the similarity of the names and Jim York (we believe) created the substitute term, Frontier Whirl in place of California Twirl to solve the problem. If you'll remember that California Whirl is "turn your corner under," perhaps this will help. We would like to urge all of you who have written about this to please check the copy and the photos on pages 54 and 55 of the February issue of SQUARE DANCING for further clarification. — Editor

Dear Editor:

Just a note to say that I'm proud to be a member of the SIOASDS. I have never in my life been involved in an activity that I have enjoyed more than square dancing.

David Valenti

Pittsburgh, Pennsylvania

Dear Editor:

Last year in January my husband and I went to a dance and for being the couple who came the greatest distance we received a male dummy by the name of Orville. In a letter he carried he was to go to the National in Texas. We took him down and left him at the information desk, where he was still sitting on the last day of the convention. He was sent out from Orville, California. Can anyone tell us



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Dave Hoffman

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By Bea Adams

**"GREEN EYES"**

By Betty & Ed Navage

HI-HAT 936

and the rest of our friends — did he ever get back home?

Joe and Betty Lones  
 Marysville, Ohio

**Anyone know what happened to Orville?**

— Editor

Dear Editor:

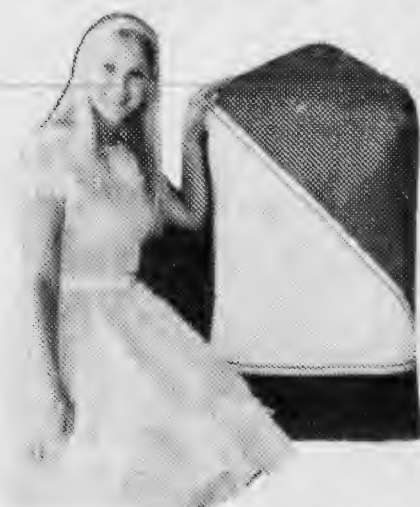
The picture on page 14 of the February issue (of SQUARE DANCING) is mislabeled as a square dance. It's simply a case of a square's being a circle with eight people in it. Actually, the monument depicts the famous

(and very ancient) dance of Catalonia, the Sardana. And it's not uncommon to see literally dozens of people in one huge circle, giving vent not only to their love of the dance, but to their patriotism as well, for in the Sardanas, as in their speech, the Catalans keep alive a strong sense of ethnic identity.

Prof. Richard Castner  
 Brockport, New York

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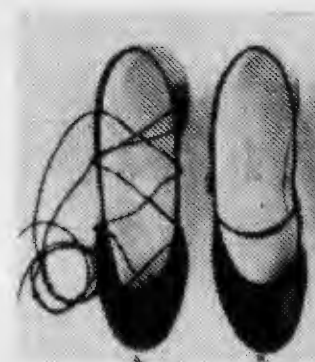
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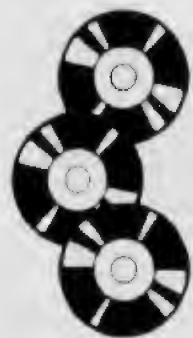
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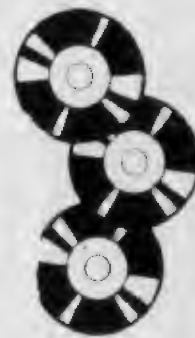




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coincidentally, just the right number to make up a square. We didn't mean to misrepresent the statue; we only wanted to share the picture with others who may also be convinced that dance is, indeed, a universal language. — Editor

Dear Editor:

As a caller-teacher for some 15 years, one of my greatest moments comes each year at the special graduation for each year's beginners. Knowing that through your efforts a group of apprehensive and scared individuals have become happy, competent dancers is a

special feeling perhaps only known by teachers. A highlight for past graduations has been the presentation of a complimentary copy of your wonderful SQUARE DANCING publication.

Clarence Eskridge  
Ogden, Utah

Dear Editor:

As President of the Lindseeds square dance club, I am taking the liberty of writing to ask if you would or could assist our club in finding our traveling banner. The only information I can come up with is that it was in the Sacra-



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mento, California, area about a year ago. Any assistance will be greatly appreciated.

D. J. Carson

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Edmonton, Alberta, Canada T6C OX8

Dear Editor:

Mac Parker hit the nail on the head in his article about the dropout problem. When the *dancing* goes out of square dancing it ceases to be fun. Another reason why the dancing is going out of square dancing is because there

is no *real dancing* in many movements. Too many basics are more like military exercises than dance movements (circulates, tags, walk and dodge, etc.). Even more undanceable are those which involve a solo turn back like round off, swap around, and some of the more exotic tag movements that we are being subjected to. If square dance basics were all danceable there would be fewer dropouts.

John Farrar

Toronto,

Ontario, Canada



Ralph Silvius

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Greeneville,  
Tennessee 37743



Bob Vinyard



Al Brundage

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by Red Bates



Allen Tipton



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## SINGING CALLS

**MY ADOBE HACIENDA — MacGregor 2165**

Caller: Otto Dunn Tempo: 128

Synopsis: (Break) Circle left — left allemande corner — do sa do own — men star by left — turn thru at home — left allemande — come back swing — promenade (Figure) One and three pass thru — California twirl — two and four promenade halfway — down middle curlique — walk and dodge — circle up four with outside two — make a line — up to middle and back — right and left thru — cross trail thru — swing corner — promenade.

Comment: Standard figure by Otto. Better use of music by MacGregor. Callers may have to adjust periodically for better timing results.

Rating: ☆☆

**BACK HOME AGAIN — Red Boot 179**

Caller: Bob Vinyard Tempo: 130

Synopsis: Complete call printed in Workshop.

Comment: Choreography of dance keeps you moving without a rushed feeling. Music melody will be fairly easy for callers to use. Tricky entry to grand square will make callers be on their toes. Fine music.

Rating: ☆☆☆+

**THE ENTERTAINER — Kalox 1171**

Caller: Vaughn Parrish Tempo: 130

Synopsis: (Break) Heads ready Grand parade — half by the right — boys three quarters — side ladies move up — side men turn a girl — promenade — heads again — half by the right — boys three quarters — side ladies move up — side men turn a girl — promenade

## HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by an extremely competent reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewer. Symbols used indicate as follows: ☆ Average, ☆☆ Above Average, ☆☆☆ Exceptional, ☆☆☆☆ Outstanding.



— sides go half by right — boys three quarters — head ladies move up — head men turn a girl — promenade — sides again — half by right — boys three quarters — head ladies move up — head men turn a girl — promenade (Figure) Heads lead right circle — make a line — go up and back — star thru — pass thru — trade by — do sa do — right and left thru — dive thru — pass thru — pass thru again — swing corner — join hands circle left until you're home.

**Comment:** Nice job by Vaughn. Good direction on Grand Parade. Some dancers may have trouble on the two pass thrus. Music good by Kalox.

Rating: ☆☆

#### **SOMETHING BETTER — Hi-Hat 446**

**Caller:** Bob Wickers

**Tempo:** 130

**Synopsis:** (Break) Four ladies promenade inside — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade half-way — down the middle — right and left thru — swing thru — spin the top — same two right and left thru — square thru three hands — swing corner — promenade.

**Comment:** Weak introduction. Dance adequate dance-wise. Calling by Bob is very good. Dancers keep moving in nice timing.

Rating: ☆☆

#### **LET A SMILE BE YOUR UMBRELLA —**

Grenn 12147

**Tempo:** 130

**Caller:** Earl Johnston

**Synopsis:** Complete call printed in Workshop.

**Comment:** Fine calling by Earl. Nice figure using

#### **CURRENT BEST SELLERS**

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey taken just before deadline.

#### **SINGING CALLS**

Walk Right Back	Dance Ranch 628
I've Been Everywhere	Hi-Hat 445
Walk Right Back	Thunderbird 110
Love Train	Red Boot 178
That Song Is Driving Me Crazy	Mustang 167

#### **ROUND DANCES**

Tips Of My Fingers	Hi-Hat 928
Nothing Could Be Finer	Belco 259
Lisbon Antigua	Grenn 14204
Please Release Me	Hi-Hat 923
In Love Again	Grenn 14205

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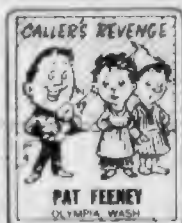
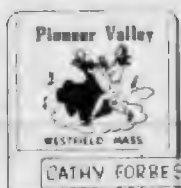
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Rating: ☆☆☆

I'M SORRY IF MY LOVE GOT IN YOUR WAY —  
Blue Star 2002 Tempo: 130

Caller: Marshall Flippo

Synopsis: (Break) Circle left — allemande left alamo style — balance — swing thru — left swing thru — balance — left allemande — promenade (Figure) Head couples flutter wheel — side couples promenade one quarter — double pass thru — cloverleaf — centers zoom — new centers square thru three quarters — left allemande — weave ring — pass partner by — take the next and promenade.

Comment: May be difficult for some callers to handle melody on this tune. Easy flowing figure by Flip but not one of his best dances.

Rating: ☆☆☆

SAN — Kalox 1172

Tempo: 130

Caller: Dick Han

Synopsis: (Break) Four ladies promenade inside all the way — swing at home — join hands circle left — left allemande — weave ring — meet own swing — promenade home (Figure) Head couples square thru four hands — right and left thru — square thru four hands — partner trade — right and left thru — flutter wheel — sweep a quarter more — swing corner — promenade.

Comment: Callers will have to be prepared for quick introduction. Figure times out for club dancing. Average caller can obtain good floor response, depending on his ability to use instrumental. Dick seems to fade on some passages.

Rating: ☆☆☆

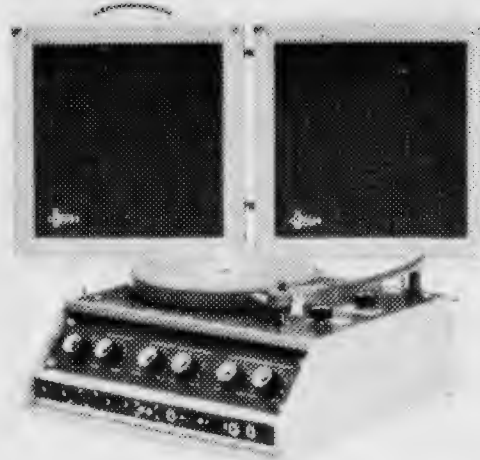
TE QUIERO — Bogan 1264

Tempo: 128

Caller: Lem Smith

Synopsis: (Break) Join hands circle left — left allemande — own do sa do — men star left once around — star promenade — girls back-track — meet partner turn thru — left allemande — promenade (Figure) Heads promenade halfway — sides star thru — pass thru — do sa do — make an ocean wave — fan

## NEWCOMB

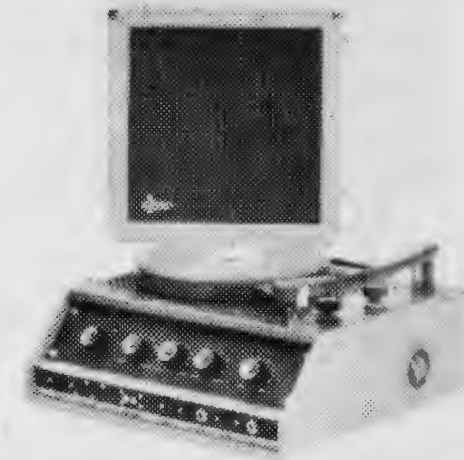


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the top two by two — pass thru — wheel and deal — centers square thru three quarters round — swing corner there — left allemande — promenade.

**Comment:** Nice choreography flow on dance movement. Music has Spanish flavor that some callers can handle. Relaxing dance.

Rating: ☆☆

**I'LL HAVE TO SAY I LOVE YOU IN A SONG —**

Top 25310

Tempo: 130

**Caller:** Jim Purcell

**Synopsis:** Complete call printed in Workshop.

**Comment:** Good Top music with a low volume on recording. Nice figure use of scoot back

with a tune that has a catchy melody. Nice work by Jim.

Rating: ☆☆☆

**STOMP THEM GRAPES — Red Boot 180**

**Caller:** Carl Beck

Tempo: 130

**Synopsis:** (Break) Circle left — men star right one time — left allemande — do sa do own — left allemande — weave that line — do sa do — promenade (Figure) Four ladies chain — heads promenade halfway — sides star thru — pass thru — swing — left allemande — weave ring — swing — promenade home.

**Comment:** Very elementary figure with not much to do. Useful for newer dancers. Rhythm

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makes the dance what it is. Some callers  
 can rock this tune.

Rating: ☆+

### JACK IN THE BOX — Blue Star 2001

Caller: Nate Bliss

Tempo: 130

Synopsis: Complete call printed in Workshop.

Comment: Good instrumental with stop beats.  
 Callers can adapt for interesting call. Tempo  
 slowed makes better dancing for nice move-  
 ment.

Rating: ☆☆☆

### ROUND DANCES

### PETITE WALTZ — MacGregor 5034

Choreographers: Charlie and Edna Batchelor

Comment: A Viennese tempo with left face turn-  
 ing waltzes. The music is lively. The dance is  
 written up in the Workshop section.

### ANNIVERSARY WALTZ — Flip side to Petite Waltz

Choreographers: Charlie and Edna Batchelor

Comment: The write up to the routine is not  
 complete so unable to comment regarding  
 this dance.

### HOEDOWNS

### CRUISING — Falcon FP 100 Tempo: 130

Music: The Falcons — Bass, Banjo, Guitar,  
 Drums, Piano

### WINDY BREEZE — Flip side to Cruising Tempo: 130

Music: The Falcons — Bass, Banjo, Guitar,  
 Drums, Piano

Comment: Good acceptable hoedowns with fine  
 balance recording wise. Nice comfortable  
 tempo. Fine addition to caller's library.

Rating: ☆☆

### GLADYS STOMP — Red Boot 302 Tempo: 130

Music: Red Boot Sound — Fiddle, Bass, Banjo,  
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LS-5030 Tonight Someone's Falling In Love By: Art Springer

LS-5029 A Country Song is a Country Song By: Jack Cloe

LS-5028 Wish I'd Loved You Better By: Art Springer

LS-5027 Bring Back the Old Waltzes By: Dewayne Bridges



**Music:** Red Boot Sound — Piano, Drums, Bass, Guitar

**Comment:** That good Red Boot beat for hoe-downs makes Gladys Stomp a favorite. Clogging Down Yonder can be used by some but not the average caller can handle the tune without singing it.

Rating: ☆☆

**MAUI — Hi-Hat 627**

**Tempo: 128**

**Music:** The New Islanders — Guitar, Bass, Drums, Steel Guitar

**MILAKAI — Flip side to Maui**

**Tempo: 128**

**Music:** The New Islanders — Guitar, Bass, Drums, Steel Guitar

**Comment:** A real island feeling with these hoe-downs. Use of Instrumentation adapted to Hawaii makes them novel in their production.

Rating: ☆+

### (LADIES ON THE SQUARE,

*continued from page 30)*

5. Sew yoke shoulder seams, right sides together.

6. Sew on yokes.

7. If the pattern has a separate front band, interface and stitch to left shirt front. Remember that a man's shirt buttons left over right.

8. Finish facing on right shirt front.

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9. Attach collar.
10. Top stitch around outside of collar  $\frac{1}{4}$ " from edge; also down the front band.
11. Finish placket opening in sleeves. Sleeve seams have NOT been sewn.
12. Attach top of sleeve to armseye (arm-hole).
13. Sew up the sides and sleeve seams by starting from the bottom of the shirt out to the edge of the sleeve. Fold the armseye seam into the sleeve area.
14. Attach cuffs to sleeves.

15. Hem the bottom of the shirt. I usually use the multiple zig-zag stitch and so do not fold up the hem. Then the hem does not create a bump under the pants.

16. Attach the pearl snaps, and you've completed your shirt.

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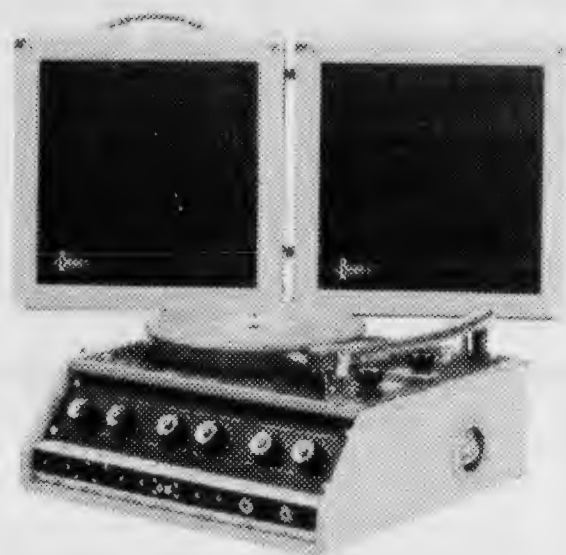
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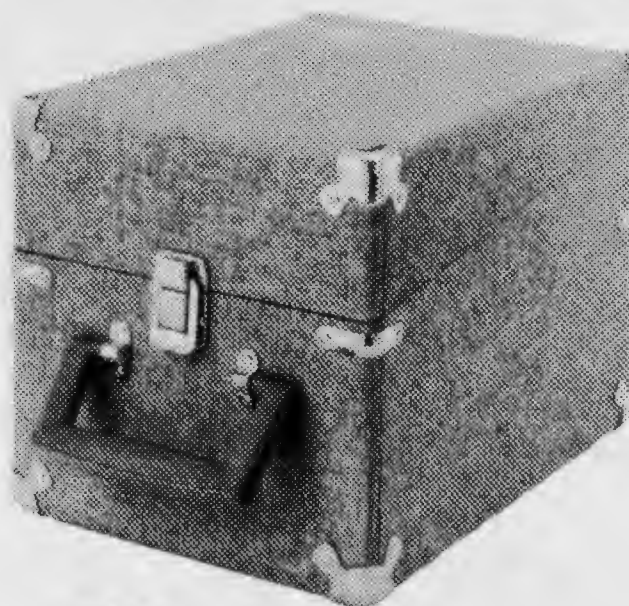
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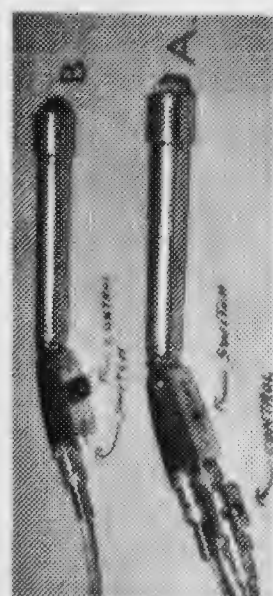
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### BOGAN

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 Wade Driver, Flip/Inst.

1268 — Railroad Bum, Caller:  
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1267 — Winding Mississippi, Caller:  
 Lem Gravelle, Flip/Inst.

1266 — Alice Blue Gown, Caller:  
 Lem Smith, Flip/Inst.

1265 — If You Knew Susie, Caller:  
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### DANCE RANCH

629 — Have a Good Day and Pass It On,  
 Caller: Frank Lane, Flip/Inst.

628 — Walk Right Back, Caller:  
 Barry Medford, Flip/Inst.

627 — On A Highway Headed South,  
 Caller: Ron Schneider, Flip/Inst.

### ROCKIN' "A"

1361 — Hee Haw Polka Square  
 Caller: Dave King, Flip/Inst.

1360 — City Of New Orleans  
 Caller: Bob Arnold, Flip/Inst.

### LORE

1148 — Call Me Baby, Caller:  
 Johnny Creel, Flip/Inst.

1147 — That Song Is Driving Me Crazy  
 Caller: Stan Ruebell, Flip/Inst.

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(**WORLD**, continued from page 33)

caller organizations. Any callers in the state who are not yet members and who are interested in the organization are invited to contact Patrick Gale, 9845 N. 16th Avenue, Phoenix 85021.

### Ohio

Something very nice happened in Ohio one night in January. When members of Jerry

Helt's Silver Squares Club entered the hall for the evening dance their attention was attracted by a large sign which read, "Thank You — John and Audrey Keys — Mr. and Mrs. Square Dancer." The dancers had arranged for a proclamation which was signed by all present in observing "John and Audrey Keys Day." This couple has been dancing for about five or six years and they have been a fine example of what square dancing really stands for. They are devoted to the activity; help Jerry with his classes; have been active with conventions and

announcing

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special dances and started the Cancer Fund Dance. Kind, friendly and helpful, they truly deserve the title, Mr. and Mrs. Square Dancer.

### West Virginia

Planning is well under way for the 1975 West Virginia Square Dance Convention scheduled for August 8 to 10 on the campus of Salem College in Salem. A Convention Board, primarily representing dancers from all areas of the state will set and direct policy. Callers will also be represented on the board, as will be round dancers and representatives of the camping clubs. Thus, a good cross-section of square dancing should be assured. This becomes the first major effort to enlist the cooperative action of clubs around, hopefully reducing any isolation and fragmentations that is too often found in the activity.

Huntington's 5th Square and Round Dance Festival will be held July 25-26 at the New Marshall University Student Center. Gary Shoemaker, Sonny Bess, Bill Claywell and Dick Bayer will call the tips. Ray and Bea Dowdy will be conducting the rounds. Wood floor, air conditioned hall, entertainment, apparel shops, snack bar, and free parking are being offered.

### Georgia

January was an exciting month for the Augusta Twirlers. New officers had a successful beginning with an anniversary dance. Open house was held at Trinity on the Hill Methodist Fellowship Hall to introduce new dancers to the fun of square dancing. Participation was great and the club currently has 60 new dancers enrolled in its third class, which encompasses all ages. In February the Augusta Twirlers participated in an exhibition of square dancing for the Georgia National Guard Reunion.

### Indiana

Swinging Dudes of Rochester are inviting all dancers to attend the Fulton County Round Barn Festival on July 11, 12 and 13. This features a free western square dance on July 11 at 8:00 pm with Bob Firestone calling. Louise Masteller will be the round dance leader. Camping is available nearby and many old time activities are planned, along with good food and tours of the fascinating round barns.

### New York

Northway Squares are holding their 3rd Annual Festival on Saturday, June 21. Hosted by

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the Merry Mohicans, the affair will be held at the Junior High School on Hudson Street in Glens Falls. Callers and round dance leaders Earl Turner, Carl Pearson, Jack Cloe, Tom Trainor, Dick Schweitzer, Joe Portelance, Orphie Easson, Phil Rude, Allen Ogilvie and Leon Shattell will be on hand to conduct the dancing.

### Washington

Damsighters Hayloft Hoedown is scheduled for July 18 and 19 with a program of squares, rounds and contras. Follow the signs from

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### Nevada

What are you doing August 6 through 9? If you're an Overseas Dancer you may want to be in Las Vegas for the 13th Annual Reunion. Combine the Reunion with a visit to Glitter City, U.S.A. Dancing will be held at the Las Vegas Convention Center. And when you're not dancing there's the Strip for you to

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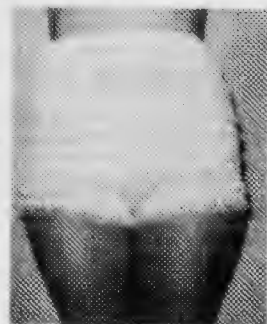
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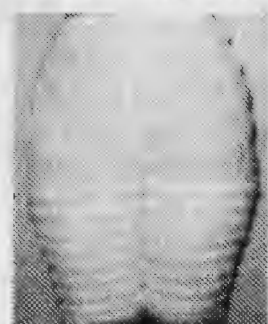
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#### Florida

Cresthaven Villas is a large condominium complex in West Palm Beach. Five large dance halls have been completed so far and eventu-

ally there will be eleven. Most of the dancers are retired folks who learned to square dance after they retired. Three jamborees every year for graduate dancers and two shindigs for new dancers still in class are held. The last shindig brought out 20 squares and one of the highlights of this dance was one square where the combined ages of the four men was 320 years. Three couples have celebrated their 50th wedding anniversaries since they learned to square dance. This is a marvelous program and has the support of the developer of the complex,



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- **How To Teach Modern Square Dancing** (253 page book)—Teach Like a Pro, the first time out. It's like having a friend at your elbow to see that you do things right. \$9.95 postpaid (\$10.95 to Canada).
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The Squarenaders is composed of 16 couples from the San Francisco area. Director of the group is Bill Castner, internationally known caller and recording star. The Squarenaders use precision-type square dance figures. The club has performed at seven previous National Conventions.

WEDNESDAY 8-11 PM, JUNE 25, 1975      Donation \$4.00 per couple  
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Mr. David Yorra. Mr. Yorra was honored last spring with a testimonial in appreciation for all he has done for square and round dancing. Cresthaven Villas is now known as the Square Dance Capital of Palm Beach County.

—Tom and Inez O'Brien

### Arkansas

With the arrival of Bill and Hazel Brooks members of Cherokee Squares in Hardy have added a new dimension to their square dancing. Bill and Hazel have retired to Cherokee Village and have begun classes in round dancing.

Formerly of Illinois, the Brooks have been teaching rounds since 1960. The classes are held at Omaha Center every Tuesday night.

### Mississippi

"The Magic of Las Vegas" was the theme of the Belles and Buoys 6th Annual Carnival Ball held at the Shrine Building in Gulfport. Queen Belle VI was June Moore, wife of club caller Pete Moore. King Buoy VI, Charles Ward, is a charter member of the club and has been square dancing since 1951. Court mem-

## HUNTINGTON'S 5th SQUARE and ROUND DANCE

## FESTIVAL

July 25, 26, 1975

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Huntington, West Virginia



bers were selected from eleven square dance clubs in the area. Following the coronation, the Teens and Tweens Tandum Twirlers gave an exhibition and Nelson Watkins "squared 'em up" for dancing until 11:30 pm.

### British Columbia

Once again the City of Vancouver will be sponsoring summer square dancing. It will be free, out of doors, in Stanley Park, and will be held every Thursday night from 8:00 to 10:00 pm, June through August. Vic Harris will be the caller.

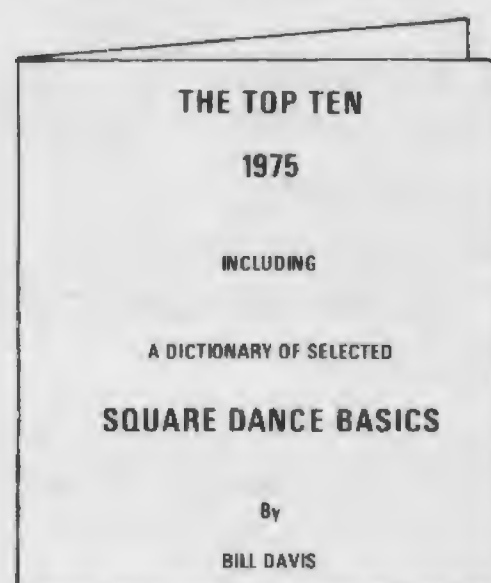
### California

The 8th Annual Gold Diggers Square Dance, Breakfast and Gold Panning affair will be held June 14 and 15 at the Fairgrounds and Diggin's at Yreka.

### PUBLICATION REVIEW

The new, expanded Top Ten of 1975 Book by Bill Davis of Menlo Park, California, is now in distribution. It contains an analysis of the most frequently used commands in mainstream dancing along with definitions of these commands. Bill has also included 280 moves that came out in 1975, definitions of 75 featured

new moves, 120 advanced commands resulting from a nationwide survey and the Top Ten movements. Designed for both callers and dancers, both groups should find it helpful.



The 1975 edition of The Top Ten, written by Bill Davis and expanded to include definitions of advanced commands determined by a nationwide survey undertaken by Bill.

### IN MEMORIAM

Word has reached us of the passing of two members of the square dance activity in recent months.

**Vivian Broderick** of Winchester, Virginia, associated with the activity for many years and a member of The American Square Dance Workshop passed away in September, 1974.

**James Penny**, Durant, Oklahoma, was 77 years old and had been an active member of a number of clubs and associations for over 20

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Ted Frye



Dick Jones



Jack Lasry

## Singing Calls:

ST 159 Wrong Road Again called by Ted Frye

ST 160 When My Dream Boat Comes Home  
called by Dick Jones

years. He passed away in February.

Our heartfelt sympathy is extended to the members of the families and friends of Vivian and James.

## BICENTENNIAL COSTUME COMMITTEE

A group of ladies in the Las Vegas, Nevada, area have formed a committee for the purpose of designing a Bicentennial costume. These outfits will be used for Bicentennial exhibitions as well as for the National Convention in 1976. Anyone wishing information about the meetings may contact Jackie Reeley, 4722 Balsam

Street, Las Vegas 89108. Telephone 457-4190.

## DANCING AROUND FOR 50 YEARS

Herb and Roene Perrin, married fifty years ago last February, were feted at a Golden Wedding Anniversary Party at the Sacramento Square Dance Center. Active round dancers in the area, the event was co-hosted by all the round dance clubs with which they dance: The Dancing Demons, Golden K's, Amigos and Dance A Rounds. A news item such as this one only serves to confirm our belief that square and round dancing is for all ages.

## DINING ROOM: Upstairs!

## SITTING ROOM: Downstairs!

Lloyd Shaw on dancing with style!

The Publishers of **The Round Dance Book** have permitted us to reprint, in pamphlet form, the thought-provoking final chapter called "Sober Afterthought."

Whimsically, but in dead earnest, this great teacher tells you, simply and graphically, what your body has to learn to do in order for you to become a beautiful dancer!

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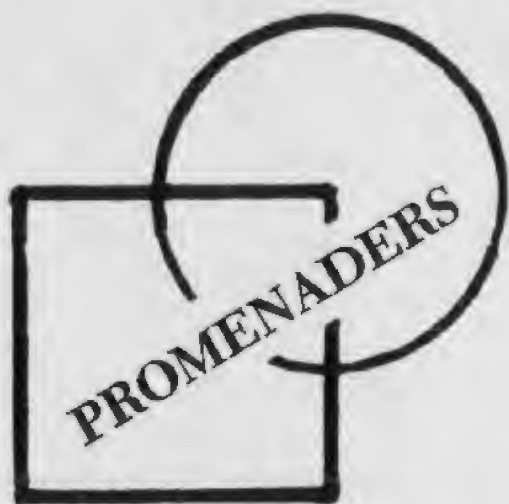
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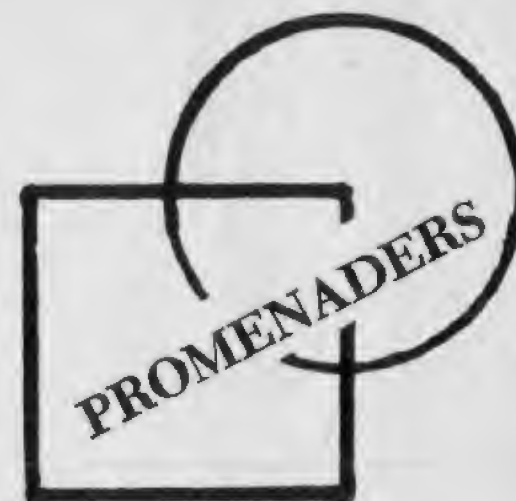


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## CLOVERFLO

**O**F THE MANY MOVEMENTS to come out in the past few years, the one being spotlighted this month has received considerable attention from the beginning and continues to be a good, logical combination movement.

Basically, the idea behind Cloverflo is that two couples are in a position to do a cloverleaf, followed by a pass thru, while the other two couples in the set are in a position where they can do a pass thru first, followed by a cloverleaf. The cloverleaf, in each instance,







should be fairly wide and curved, avoiding a sharp corner and allowing for a flowing pattern.

Starting from a square the dancers do a square thru and upon its completion are in an eight chain thru set up (1). Everybody passes thru this couple they are facing (2) and, having passed thru (3) two couples on the outside are facing out, while two couples in the center are facing each other. At this point the movement Cloverflo is ready to begin.

Those facing out start to do a cloverleaf (4) while those in the center start to pass thru. The lead couples continue their cloverleaf as those in the center step forward before following them (5).

Having finished their cloverleaf, the lead couples turn at the head positions ready to move into the center, while the follow-up

couples start their cloverleaf (6). Those in the center pass thru, while those on the outside continue on to complete their cloverleaf (7). Having finished the movement the dancers are lined up (8) in an eight chain thru formation, ready to start all over again.

Combination movements of this type are quite often prompted by the caller as an additional help. However, in the case of Cloverflo the two distinct parts of the dance are well defined and the traffic pattern is an easy one to remember. When the call comes to do a cloverflo, all you as a dancer need to keep in mind is that if you're facing out you do a cloverleaf first and then pass thru. If you are facing another couple, you do a pass thru followed by a cloverleaf. Fairly simple and logical, that's all there is to it.







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# SQUARE DANCE DATE BOOK



- June 6-7-13th Annual Festival, Texas Fed., Amarillo Convention Center, Amarillo, Tex.
- June 6-8-Lee Kopman Weekend, Spring Gulch Square Barn, New Holland, Pa.
- June 7-Banks of the Wabash Festival S/D, City Hall Parking lot, Terre Haute, Indiana
- June 7-Cook's 8th Annual Three Generation Dance, Hastings, Michigan
- June 8-14-Carolina Holiday Rounds, Rainbow Lake Lodge, Brevard, North Carolina
- June 12-14-16th International Square and Round Dance Convention, Keystone Centre, Brandon, Manitoba, Canada
- June 13-2nd Annual National Asparagus S/D, High School Gym, Shelby, Michigan
- June 13-14-26th Washington State Square Dance Festival, Columbia Hi School Campus, Richland, Washington
- June 13-14-3rd Annual Tennessee State Square Dance Festival, Nashville, Tennessee
- June 13-14-Colorado State S/D Festival, Snowmass, Colorado
- June 13-15-Holiday Ranch S/D Campout, Innisfail, Alberta, Canada
- June 13-15-6th Kingston Kapers, 401 Inn, Kingston, Ontario, Canada
- June 13-15-Square & Ballroom Dance, East Hill Farm, Troy, New Hampshire
- June 13-15-Minnesota State S/D Convention, Bemidji, Minnesota
- June 14-Annual Strawberry Festival Dance, Bellevue, Ohio
- June 14-15-8th Annual Gold Diggers S/D, Fairgrounds and Diggin's, Yreka, California
- June 19-Trail Dance, Western Hills United Methodist Church, Little Rock, Arkansas
- June 19-21-23rd S/R/D Festival, Municipal Auditorium, Pensacola, Florida
- June 20-21-Kampeska Kapers, Casino Ballroom on Lake Kampeska, Watertown, S. Dak.
- June 20-21-9th Annual National Mountain



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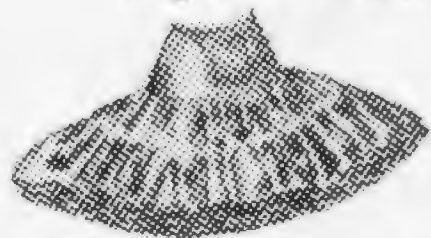
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FRIDAY, JUNE 27 - 9 A.M.

PLEASE ATTEND.



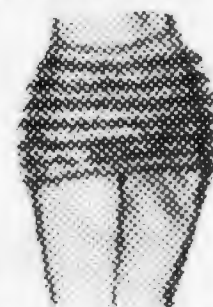
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| Style Square Dance Festival, Hoedown Island, Slade, Kentucky                               | Falls, New York  |
| June 20-21—6th Annual Hampton Roads Festival, Sarah B. Hudgins Pavilion, Hampton, Virginia | June 22—7th Annual Gold Brick Dance, Fort Knox, Kentucky   |
| June 20-21—Summer Funtime, Brady Lake, Brady, Texas  | June 22-28—Mountain Jubilee, Rainbow Lake Lodge, Brevard, North Carolina   |
| June 20-22—So. Cariboo S/D Jamboree, 100 Mile House, British Columbia, Canada              | June 23—Trail Dance, Teamster Union Hall, Wichita, Kansas  |
| June 20-22—9th Annual Cup of Gold Promenade, Fairgrounds, Sonora, California               | June 23—Trail Dance, York Temple Country Club, Columbus, Ohio  |
| June 21—Northway Squares 3rd Annual Square Dance Festival, Jr. Hi School, South Glen       | June 24—Mustang and Lightning "S" National Convention Trail Dance, Fort Hays Memorial Union Ballroom, Hays, Kansas |
|  | June 24—National Convention Trail Dance,   |



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Sterl Hall, Abilene, Kansas  
 June 25—Mustang and Lightning "S" National Convention Trail Dance, Alladin Hotel, Kansas City, Missouri  
 June 26-28—24th National S/D Convention, Kansas City, Missouri  
 June 27—2nd Annual Cherry Festival Free Street Dance, Bellevue, Ohio  
 June 27-29—Spring Festival Square Dance Weekend, Cherry Ridge Campgrounds, Honesdale, Pennsylvania  
 June 27-29—Dance Weekend, Potawatomi Inn, Pokagon State Park, Angola, Indiana  
 June 29-July 5—Firecracker Special, Rainbow Lake Lodge, Brevard, North Carolina  
 July 2-6—9th Annual Earl Johnston Reunion, Spring Gulch Square Barn, New Holland, Pennsylvania  
 July 3-5—8th Mountain & Bluegrass Music and Dance Festival, Slade, Kentucky  
 July 4—3rd Annual July 4 Free Square Dance, Bellevue, Ohio  
 July 4—Annual Sunrise Dance, Cadillac Mountain, Seal Harbor, Maine  
 July 4-6—9th Annual Calgary Stampede S/D Roundup, Calgary, Alberta, Canada

July 4-6—4th of July Weekend, Indian Brave Camp, Harmony, Pennsylvania  
 July 4-6—Star Spangled Weekend of Square Dancing, Cherry Ridge Campground, Honesdale, Pennsylvania  
 July 4-6—5th Annual Strawberry Festival, High School, Oswego, New York  
 July 6-10—National Callers Week of Square Dancing, Cherry Ridge Campground, Honesdale, Pennsylvania  
 July 6-11—S/R/D Week, Dance Ranch, Estes Park, Colorado  
 July 6-12—Rainbow Roundup, Rainbow Lake Lodge, Brevard, North Carolina  
 July 7-13—"Grand Square" Dance Camp, La Honda, California  
 July 10-13—11th Annual Idaho State Festival, McCall, Idaho  
 July 11-13—Fulton Co. Round Barn Festival, Rochester, Indiana  
 July 11-13—Pocono Party Weekend of Square Dancing, Cherry Ridge Campground, Honesdale, Pennsylvania  
 July 11-13—Mid-Summer Bonspiel Dance, L. V. Rogers Hi School, Nelson, British Columbia, Canada

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- How to memorize and retain square dance figures and patterns
- How to develop and use sight calling techniques
- How to work with square dance music — And how to make it work for you
- How to select and present singing calls (the most detailed outline of this subject ever presented)
- How to project emphasis and command
- How to plan and present an effective square dance program
- The art and science of square dance teaching
- How to organize and conduct a beginners' class
- The techniques of square dance leadership
- How to become an effective caller showman
- The role of the Caller's Tow
- Special instructions for female callers
- How to study and practice calling skills
- How to get started as a caller.



July 11-20—Special S/D Week, Indian Brave Camp, Harmony, Pennsylvania  
 July 12—Picnic Time, Spring Gulch Square Barn, New Holland, Pennsylvania  
 July 13-17—6th Annual Callers College, Dance Ranch, Estes Park, Colorado  
 July 13-19—Fiesta Week, Rainbow Lake Lodge, Brevard, North Carolina  
 July 17-19—6th Annual Thunder Bay S/D Festival, Lakeview Hi School, Thunder Bay, Ontario, Canada  
 July 17-19—State Summer Festival, Bruin Field, Bend, Oregon

July 18-19—Damsighters Hayloft Hoedown, Mossey Park, Washington  
 July 18-19—26th Annual S/D Festival, Hi School, Show Low, Arizona  
 July 18-20—9th Annual Summer Weekend, Owasco Lake Park, Auburn, New York  
 July 18-20—EAASDC Summer Jamboree, Alexandra Palace, London, England  
 July 18-20—Dance Weekend, Potawatomi Inn, Pokagon State Park, Angola, Indiana  
 July 18-27—Advanced Level Week of Square Dancing, Cherry Ridge Campground, Honesdale, Pennsylvania

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 July 20-25—SIOASDS Asilomar S/D Vacation, Pacific Grove, California  
 July 20-26—Carolina Shindig, Rainbow Lake Lodge, Brevard, North Carolina  
 July 23-24—1st Annual N.Y. State S/R/D

Convention, Onondaga Co. War Memorial, Syracuse, New York  
 July 25—Friendly Neighbors 5th Annual Frontier Dance, Rec. Center, Warren AFB, Cheyenne, Wyoming  
 July 25-26—5th S/R/D Festival, Marshall Univ. Center, Huntington, W. Virginia  
 July 26—11th Annual Frontier Shindig, Comm. Center, Warren AFB, Cheyenne, Wyoming  
 July 27-29—1st Canadian National S/R/D Convention, Edmonton, Alberta, Canada  
 July 27-Aug. 2—Summer Sounds, Rainbow Lake Lodge, Brevard, North Carolina



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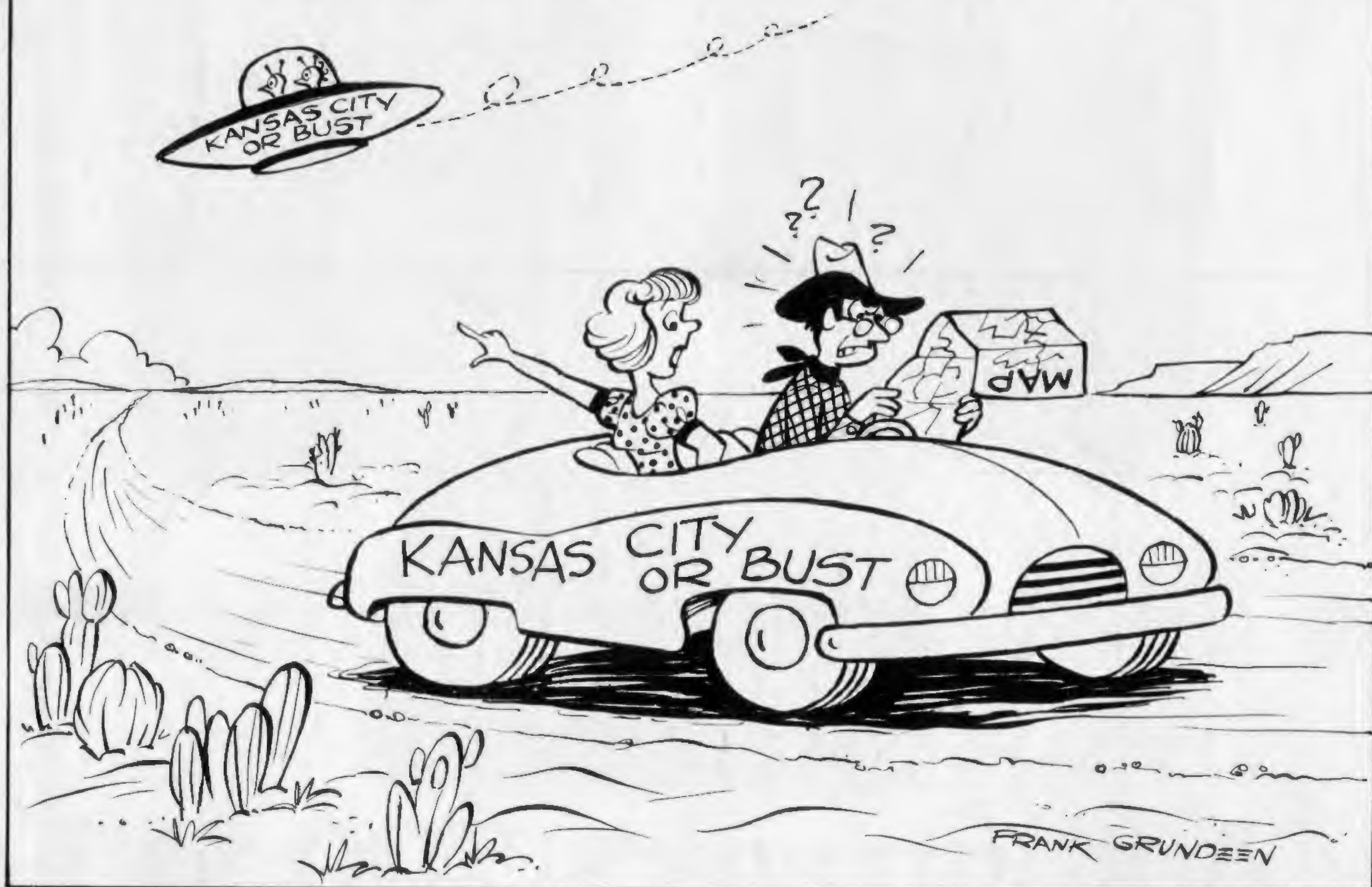
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